

"NOTES AND STAVES FOREVER"

FEBRUARY 1929

-if you start early

INDOORS one minute, outdoors the next—it's easy to develop a sore throat or a cold—around a farm.

Don't neglect them. Unchecked they may prove serious—even dangerous.

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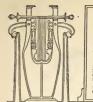
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SIR ARTHUR SULLIVAN



THE WORLD OF MUSIC Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

- D

THE HONOLULU OPERA ASSOCIATION cave a performance of "Martha" in December. The Honolulu Symphony Creekers, with Arthur the Honolulus Symphony Creekers, with Arthur the Honolulus Symphony Creekers, with Arthur the Honolulus Symphony Creekers, and conductor of the Boston Symphony Orchetra, and conductor of the Boston Symphony Orchetra, and conductor of the Boston Symphony Love and the Association of the Boston Symphony Love and the Association of the Boston Symphony Love and the Association of the Boston Symphony Creekers, as Indien, and the Association of the Conductor of the Boston Symphony Creekers and Conductor of the Boston Symphony Creekers and Conductor of the Boston Symphony Creekers and Conductor of the Conductor of the

Princes Theart.

SCHUEERTS long lost "Gastein" symphony main to have been found at hudners. According to the control of the co

LILLI LEHMANN, one of the hirtighted lights in the operation for the animal feating, has received from the President side (all the presentation of the animal feating, has received from the President side (all the presentation of the animal feating, and the "Mans in Darro", in commencation of the explicit shirthday. This discussion of the singer's many noteworthly performances at the Ventuck Stathurg. Having laid the foundations of her the state of the state

THE NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC held its fifth annual meeting at Chicago, on December 1, 1928. The organization now has thirty-eight institutional members. Particulars may be had from Burnet C. Tuthill, Secretary, 2209 Auburn Avenue, Cincinnati, Ohio.

SIX CONCERTOS BY DE, THOMAS ARNE, composer of "Rule Britaina," the official "way room all perts of Creat Britain, splick for any of the Britaina, bene discovered, in the original edition, in a second-hand blookledge are controlled properties as the original edition, where the controlled properties are controlled properties as the original edition, where the controlled properties are controlled properties as the original edition, where the controlled properties are controlled properties as the effect at the close of the Rule August and controlled properties as the effect at the close of the Rule August and controlled properties as the effect at the close of the Rule August and the results of conductor of the Britanian Boyle Carte work of the Meron of

GEORGE W. CHADWICK was awarded, on November 5th, the yearly yold medial prize of the November 5th, the yearly yold medial prize of the MISSOLTATION held its fitted annual meeting, who had made "the most distinguished contribus itons to American music during the year.

HE CONSERVATORY OF LENINGRAD is stending an expedition to Mongolia for musical is stending an expedition to Mongolia for musical formation on ancient and modern medidate of the property of the

ROSA PONSELLE has been

ROSA PONSELLE has been chosen to lead the list of the

THE GREAT LEEDS FESTIVAL opened.

THE GREAT LEEDS FESTIVAL opened, this season, on October Jol, with a performance of this season, and October Jol, with a performance of the Composition of the Compos VERDI is giving Wagner a mery chase for popularity in his own Wagner-loving Fatherland. Last season there were, in the one hundred opera houses of Germany, fitteen hundred and seventy-six performances of Wagner's works while those of Verdi were heard fitteen bundred and thirteen times.

RESPIGHTS "LA CAMPANA SOMMERSA (THE SUNKEN BELL)," to a libretto adapted by Claudio Guastalla from the story of Gerhardt Hauptmann, had its first performance in America when given at the Metropolitan Opera House of

THE "PALACE GREEN," America's first theater, which was erected at Williamsburg, Virginia, in 1716, is to he rebuilt. E. H. Sothern, famous Shakespearean actor, and Dr. W. A. R. Goodwin, director of the reconstruction of Colonial Williamsburg, are cooperating in the project.

THE LARGEST VIOLA in the world is said to he owned and played hy Lionel Tertis, the eminent violist of London. It is a Gasparo da Salo hearing the date of 1590 and is seventeen and three-fourths inches in length.

DVOŘÁK'S OPERA, "King and Charcoal Burner," which was thought to have been lost, has been recently discovered in Prague.

THE ROYAL PHILHARMONIC SOCIETY
OF ROME, which the beigning of this season of concerns, entered upon the one hundred and eighth year of its activation.

AT THE MOZART FESTIVAL of Munich, need as the concerns and concerns the best desired to concern the concerns and concerns that the last ball of concerns the concerns the concerns the concerns the concerns the concerns the concerns and concerns that of Europe.

AT THE MOZART FESTIVAL of Munich, need as the concerns and concerns that of Europe, head last summer, the attending is reported to have been about stay per cent. American.

were other leading down events.

"JUDITH" is the name of a new opera by Eugene Goossen, with little to by Arrold Benner, Germany than in any other Eugene Goossen, with little to by Arrold Benner, Germany than in any other Eugene Goossen, with little to by Arrold Benner, Germany than in any other Eugene Goossen, with little to by Arrold Benner, Germany than in any other Eugene Consens, with little to by Arrold Benner, Germany than in any other Eugene Consens, with little to be a been of the pillage in a facts of Linearemon," since which time he down compositions for this instrument.

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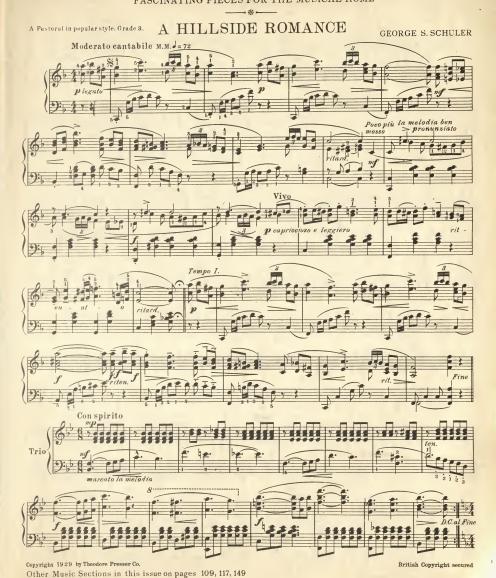
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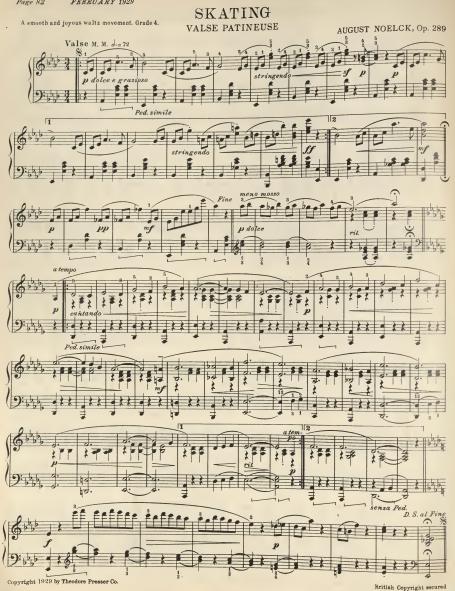
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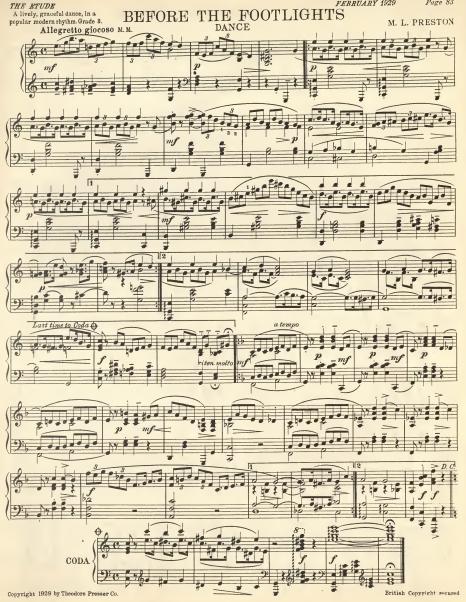
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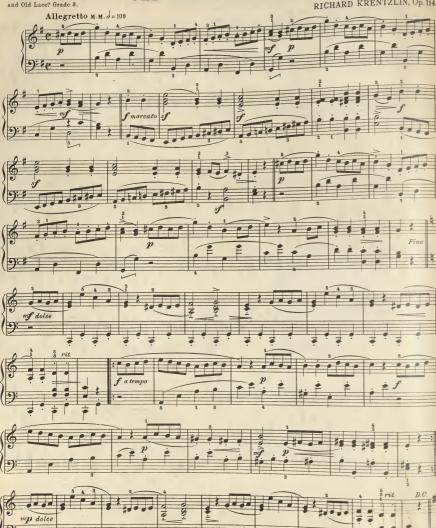
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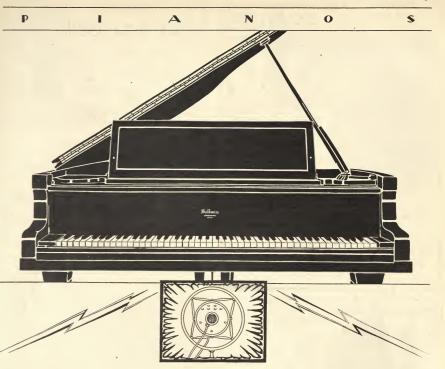
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Can You Tell?

1. Who has been called the "Father of Modern Music"? 2. What is the seventh tone of the major key with six sharps

in the signature?

4. In what year was the Philharmonic Society of New York

5. Who, in the nineteenth century, was long known as the 'Queen of Song"?

6. In what key is Beethoven's Moonlight Sonata? 7. What composer often wrote music while in bed and would rewrite a page rather than get out for one which had

blown away 8. Identify the following theme:

9. What was the first opera sung in America? 10. When was music introduced into the public schools of America and by whom?

TURN TO PAGE 148 AND CHECK UP YOUR ANSWERS.

Save these question and asserts as they appear in oak lasse of Tas Britan-Muce. Meanarias month sites month, and you will have the extraoriancent material when you are host to a group of music loving friends. Tachers can make a serup bod of them for the housit of early pupils or others who at by the reception come rading table.

Painting With Notes

By PATRICIA BLACKSTONE

notes a box of paints and the little fingers ways of describing "A Soldier's Dream." a set of deft brushes.

Dream. The teacher takes the piece and stories are firmly set in their minds, the explains what the different musical terms pieces are played often with rare interpremean. She tells them that facile is just tative insight. mean. She tens utel. "A saying "easy" or "fluent" "Painting a picture" with notes is of and that largo means "large" or "broad." vast help in planning recitals. Instead of She pays special attention to the diminu- being bored by the colorless notes hurled endo and crescendo and gives examples at them by unthinking students, the par-

of all these by her own playing, more, she gives her pupils pictures de- At the same time an inherent talent, previscribing the titles of their pieces. Eleanor ously unrecognized, is often brought to gets a little sketch of the Alps, with the light, and this, after all, is the teacher's sun playing on its snowy peaks, while highest prerogative.

Еден piece, no matter how simple, is a Robert's picture is a scene of battle or a beautiful picture to be painted with the hero receiving a medal. There are many They think of the picture as they prac-Perhaps Eleanor is learning to play In tice and at the next lesson tell the stories the Alps, or Robert has a piece, A Soldier's as they have thought them out. After the

ents, relatives and friends are kept inter-In order to impress the young minds the ested by the varied nature of the program.

· Soundless Practice

By VIOLA BUSHONG HINSHAW

The correct determining of time-beat, in which to play his works than could be rhythm, accentuation, approach, phrasing obtained by hours at the piano.

Many hours of practice would be saved and pedaling come from this practice. if the student would study his pieces be- Reading the life of the composer often fore he begins the practice of them on the gives one the correct style of playing the piano. A half hour of "quiet practice" selection. The student learns the peculiwould be sufficient to start a new piece the arities of his writings, and his interpretaright way, if it is of moderate length and tion of them, and thereby receives in a few minutes a more complete grasp of the mood

Gransposition

By MARGARET GARDNER

sees that is different in the two rooms. Transposing is like going from one room different chairs addressed adjustations. Transposing is like going from one room different chairs addressed adjustations to another. The sharps and flats in the that even the wallpaper is not the same— and rhythm are the walls.

Transposition simply means a change which all means that there is simply a of tonality. The pupil will find an apt change in furnishings. Next he will point comparison for this by going from one out that the walls—that is, the fundamental room to another and describing what he structures of both rooms—are the same.

different chairs, pictures and curtains, and new key are the furnishings. The melody

MUSICAL EDUCATION IN THE HOME

Conducted by MARGARET WHEELER ROSS

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

The Meager Fee

A CORRESPONDENT, in the course of her your lessons. You do not actually need the letter, raises an interesting question, money from your teaching, but you must Should a person teach the neighborhood remember there are those who do-inany, children in a farming community, some indeed, in such communities as yours who distance from town, for a fee as low as really suffer from the necessities of life twenty-five cents an hour? DEAR MADAM:

You will find no better material than monetary value of art. the books named for beginning students, Books that will help you are: "Harmony and you are entirely correct in your Book for Beginners," Preston Ware just as is any other science. But children Company. differ in musical ability. Some take lessons more frequently, put more time in practice and therefore progress through a grade more quickly than others. This is bound to be true in private teaching. Hence one can set no definite limit to the time required for completing a given

fession as in any other occupation. If you to teach those who are too poor to pay, without any fee-well and good. That is helping the cause of music, and "doing your bit" for others as you go along through life. But by no means should hood, whose parents are able to pay a just price, for a fee so ridiculously small. They will not appreciate it, and you cheapen the high profession of musicteaching.

Labor for Lessons

IF YOU do not need the financial re- chosen instruments. live, you should still charge a fair price —there are several instruments that bepress of home duties. You should get wooden or metal tongues are inserted. It some of these duties lifted from your take the place of the wooden sound-box. shoulders. You could probably get a The African xylophone is a sort of portneighbor who is not musically educated able marimba. It is curved and hung to do your plain sewing and mending by a cord over the shoulders, so that in exchange for lessons. You could the player can beat the bars while he even arrange for many of your household walks about. duties on the same plan, thus using your talent and musical education to your advantage while you give the other mother, not so fortunate, the chance to help her child by earning its music lessons.

But by all means, even if you are teachshould get a reasonable and just price for just because of the activities of persons in your position who can so lessen the

method of having an exercise well mas- Orem; "Theory Explained to Piano Stutered before proceeding to another. That dents," H. A. Clarke; "Standard History is one of the main faults of too many of Music," James Francis Cooke; "Life teachers-undue haste and half-learning. Stories of Great Composers," Streatfeild; You are also correct in your reasoning "Music Masters Old and New," James that every child is a law unto itself con- Francis Cooke; "Psychology for the Mucerning the period of time it may take to sic Teacher," Walter S. Swisher. All of complete a given grade. Certainly music these books may be obtained through the teaching must be standardized and graded service department of the Theodore Presser

Family Orchestra

MRS G., Foxboro, Massachusetts: to make up a family orchestra with your children, you will be wise to give the girl the violin, one boy the cello and the other boy the cornet or the saxophone. You must certainly agree with those who criticize you concerning the price you are charging for your lessons. "The laborer is worthy of his hire" in the music profession is in the combination of violin, of the trio combination of violin, of the combination of violing cello and piano. There is no better way to can afford to give of your time and want keep alive interest in music in the home than by the family orchestra. Your children will spend hours in delightful and profitable companionship with you-hours otherwise probably wasted. It would be best to have all the children work for at least a you teach the children of your neighbor- year or two upon the piano before taking up the various instruments, because of the good foundation and musicianship that they will get by working on the keyboard. The discipline they will get in reading the double score and the ear-training they will receive because of the fixed tones of the piano will be of inestimable benefit to them in producing tones on their

turns from your efforts, with which to Concerning the marimba and xylophone and bank the money, to be spent in the long to this family. The African zanze, further study which you say you crave one of the marimba family, is a wooden but have not time for now because of the box (or sometimes a gourd) in which enough money from your teaching to have is played with a stick. Gourds sometimes

The Marimba

GROVE describes the marimba as follows: "A curious instrument (said to possess great musical possibilities) in ing "only the neighborhood children," you use in the southern parts of Mexico. In (Continued on page 131)



CAROLINE ANDREWS says of the

to the singer".

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THE MUSICAL HOME READING TABLE Anything and Everything, as long as it is Instructive and Interesting

Conducted by A. S. GARBETT

Elizabethan Song

a shoemaker was pronounced an imposter supplanted by the glee a snoemaker was pronounced an imported the because he could neither 'sing, sound the 'The madrigal was sung by a small chotrumpet, play upon the flute, nor reckon up rus without accompaniment, and the sub-

"THE song was almost universal through- of music, and numerous madrigal writers "The song was almost universal through- or music, and numerous madrigal writers out the reign of Elizabeth," says George P. appeared, among them Byrd, Morley, Dow. Upton in his book, "The Song," to which the Upton in his book, "The Song," to which the period. The Civil Wars, which extinheads, "and how highly music of all kinds the period. The Civil Wars, which extinheads is and how highly music of all kinds. he adds, and now highly music of all kinds the period. The civil wars, which extin-was considered may be inferred from the guished all art efforts in England, were was considered may be interred from the galacte to the madrigal, and it was gradually statement in contemporaneous history that fatal to the madrigal, and it was gradually

his tools in rhyme.' Even servants were ex- jects were usually pastoral. Though the nis tools in rhyme. Even servants were ex-pected to be of 'toward qualities in read-ring, wryting, grammer and musike' vere formed in England and still exist. "The most important phase in the prog-erss of song in the days of Elizabeth was the introduction of the madrigal. It was 'The British Grenadicrs,' Death and the invented in the Netherlands in the middle of the fifteenth century, and its first publication the fifteenth century, and its first publication the Wood, "It Was a Lover and His tion meeting, and its first publications were made in Venice, whence it was Lass, 'Willow, Willow, 'Come, Live With carried to Germany. In the latter part of Me and Be My Love,' and 'Green Sleeves,' the sixteenth century many collections of which even to this day does good service them were published in England, and from as a dance tune, not only in England but that time forth it became the favorite form also in this country.

He Who Got Slapped

perseded in popular favor.

her against me, He was Don Giovanni on duet."

MINNIE HAUK'S "Memories of a the occasion, and we two were singing Singer" contained some interesting remi- that sweetest of duets ever composed, La iscences of the operatic world. While still ci darem la mano. Quite at the closing a girl of seventeen she appeared in Mos- bar, when Zerlina takes the high La, he cow with such success as to merit the gave me a sudden jerk with the purpose jealousy of a Mme. Artôt whom she su- of breaking my note. I turned quickly erseded in popular favor.

"We had many a little skirmish," says

"The audience understood the situa-

the American singer-authoress, "but the tion and gave me an ovation which lasted climax came at a performance of Don for a minute. It was impossible to stop Giovanai. Madame Artôt's husband, Sig-those shouting, storming, hand-clapping nor Padilla, a fine-looking man with a Russians, so I nodded to M. Dupont, the good voice, was naturally in league with orchestra leader, and we repeated the

The Chest of Viols

"How Music Grew," a book of musical tavern for a dish of poached eggs, he history, by Marion Bauer and Ethel Pey- played his flageolet; also that he remained ser, reminds us that amateur ability to play in the garden late playing the flageolet in several instruments was once much more the moonlight." common than it is now. Indeed, it was a We also learn how Thomas Morley, a famous composer, "tells of a gentleman

"'Chest of Viols' may sound queer to who, after dinner, was asked by his hostess you," we read, "but it isn't! It was the to sing from the music she gave him. It custom in England at that time for people was the custom in England to bring out to have collections of instruments in or out the music books after dinner and for the of chests. So when callers came they could guests to play and sing, as we put on music play the viol, instead of, probably, bridgel records or switch on the radio. The gen-You can read about these interesting old tleman stammeringly declared that he days in Samuel Pepys "Diary." He played could not sing at sight and 'everyone bethe lute, the viol, the theorbo, the flageolet, gan to wonder; yea, some whispered to the recorder (a kind of flute), and the vir- others, demanding how he was brought ginal, and he was the proud owner of a up.' He was so ashamed of his ignochest of viols. He always carried his lit- rance that he immediately took music tle flageolet with him in his pocket, and lessons to remedy his woeful lack of he says that, while he was waiting in a culture."

Where Familiarity Breeds Respect

THE OLD idea that "familiarity breeds cal composition can only surprise or baffle contempt" needs to be amended, so far as on the first occasion: after that we rememthe musical classics are concerned, accord. ber what is coming and can foretell the end ing to the views of Sir W. H. Hadow in as readily as the composer himself. This his "Studies in Modern Music." (Second view pays an undeserved compliment to the capacities of human nature. The average

"It may be urged," he says, "that a musi-

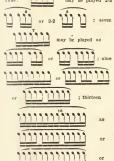
(Continued on page 139)



Irregular Time Groups: Arpeggio Chords. When uncreas sunhers are placed over groups of notes, such as 1, 9, 11, 17, 19, and so forth, how are they played? Should they be divided into beats of 3, 45, 87, 88, 88, 97 realer number of notes at the end of the group? For example, in a group of serves, should I count "one" to the first three notes and "theo" to the other formation. What does this sign indicate? (3) When



-Rose, Mt. Carmel, Pennsylvania A.—Rose, Mt. Carnel, Pennsylvania
A. The three groups of
universe entirely apon their rhythmic, melodipends entirely apon their rhythmic, melodipends entirely apon their rhythmic, melodipends entirely apon their rhythmic, triplets
may be subdivided into duplets, triplets
may forth, according to the melodicaccasts and the harmonic foundation sugsected by the base or supplied by chords.



. The chief thing to observe



(2) The parallel diagonal lines (/) indicate that a complete silence is required.

(3) The "curly lines" you mention are signs of arpeggios, chords to be played by



"The Moonlight" Sonata (Beethoven). 9. Will you please tell me whether = 88 is the generally accepted metronome spred for Beethoven's "Sonate, Op 27, No. 27" My copy is marked thus, but I have usually heard it played more slowly.—G., Elkins, West Virginia.

A. The correct speed is MM. 1 = 52.

Anonymons Correspondence. and symmetry to correspondence. B. commonly supplied by chords, supplied to the supplied supplied to the supplied supplied to the supplied sup

A Set of Questions.
Q. Answers to the following questions are requested by a teacher:
(1) What syllables should be used when shrighing the harmonic minor?
(13) What is the difference in performance of the second notes in the following:



(iii) How can I play a succession of four-note chards "legater" are required to be played staccate, are they performed by means of the ordinary hand-staccate by the hand falling onto the keys by such are verific as a linear ortic than the state of the state of the state of regarding the playing of chords "legater" and staccasted and of their application. (vi) Are staccata octaves always marked with a dot (.)?—E. R. F., Canada.

issue.

(Y) With wrist-action, "as a hinge," (Y) With wrist-action, "as a hinge," (Y) Yes, if so required or by a dash-stace-too (Y) if a much shorter staceate effect be required.

I written a much shorter staceate offect be required.

Mason's "Tune questions referring to Dr. Mason's "Tune da nil Technic" will be tracted in a future issue. In the meantime you would "Method in Technic" and "Musical Interpretation" by Tobias Matthay: they are admirable for your work.

The Råkoczy March-Liszt's 2nd Polo-naise.

16. Can you explain the real course of the Rábory March? I have played it as "Liszt's Rákoczy March?" but of found a daylicate of it under the name of "Hungarian March," from the opera of "Damation of Faust," by Berlioz. (Continued on page 135)

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By James Francis Cooke





THE 1904 AUTOMOBILE

THE 1904 PIANO

A Contrast in Values

A PIANO costs just about as much as an automobile. Having made that vague and some what stupid statement we shall make clear some points of difference which are of economic concern to the general public. There are pianos which can be bought for very small sums, comparatively speaking. They compare with certain invalided motors sold on the market under the euphemistic title of "used cars." Other pianos, with decorated cases bearing the signatures of great artists, like that made by Sir Alma Tadema, may bring as high as \$20,000. However, the average good piano costs about as much as the average good automobile in the respective classes. The "fixins," that is, the case or the body, are extra.

Both the piano and the automobile represent important investments in these days of cyclopean progress. Automobiling is one of the favorite sports of your editor, and he has driven cars a distance equivalent to six times around the earth. A fine car, an excellent road in our endlessly wonderful country and a party of appreciative companionsthese give a thrilling opportunity for enjoyment.

Recently, while whizzing through our lovely southland, it came to us to compare the investment values in automobiles and in pianos. A fine piano we know, bought in 1904 and used in a home of a very musical family is today quite as stately in appearance and as beautiful in tone as when it was purchased. A generation of different players has enjoyed it hugely. In the same period this same family has owned no less than twelve automobiles, ten of which have disappeared entirely. In the piano market there are no "yearly models." Of course, one does not go cavorting around the land at forty or fifty miles an hour on a piano, but nevertheless the average piano of fine make is made to stand a terrific amount of "punishment."

All a fine piano needs is careful attention four times a year by a really good tuner. This incurs an annual operating cost of probably \$25 at the most. No gas, no oil, no battery trouble, no tires, no repairs. The operation and deterioration of a series of cars during the life of the piano we mention would have cost a small fortune-certainly not less than

A fine piano is one of the most "worth-while" investments in our interesting modern life. As the center of the home of culture, it brings mental stimulus, imagination, inspiration, entertainment, solace, poetry, color, love of home, and a hundred and one priceless advantages without which our much mechanicalized and "forced-draft" existence might lead to a mere whirligig of restless activity with no ultimate elevation of the soul. What the automobile does for physical betterment and entertainment, the piano does for the exaltation of the Mind, the Spirit and the Home. Where are the automobiles of yester-year? The fine old pianos are still in service, filling a noble rôle.

FEBRUARY, 1929 The ETUDE MUSIC MAGAZINE Vol. XLVII, No. 2

SMILES BY WIRE

"THANK you," came with a smile over the wire from the telephone girl at the central. The lady on the other end had been very much upset over an irritating incident; but the girl at the switchboard smiled; and that smile in the tone of her voice traveled five miles over cold metal and bubbled out at the other end. The lady was ashamed of herself, and soon her frown turned to a smile.

Music folk-who are, after all, missionaries of beautyhave a wonderful opportunity, in their numerous daily contacts, to turn unpleasant situations into happy ones, with a smile. The teacher who sends her pupils away from the studio with a smile may do more good than she realizes at the time. Few people go through life without troubles which make them do things on an impulse which they all too soon regret. Human sympathy is very close to the divine. A sincere friendly smile is its finest manifestation. The Bell Telephone Company, in teaching its huge staff to meet the flood of impetuous orders, all to be executed with almost superhuman speed, has set the whole world an example in the value of courtesy. Without smiles, the telephone industry would be hampered by a friction that would make modern business communication impossible.

RECLAIMING WASTED YEARS

CENTURIES of priceless study opportunities have been wasted every year in America, owing to our hapless American method of over-indulgence in vacations which make for stagnation rather than for happy and profitable change.

Last winter The Etude enlisted the cooperation of teachers and music dealers in a campaign to urge schools and private teachers to institute more summer courses so that the usual summer educational Sahara might at least be scattered with oases. The response was prompt and magnificent. The outstanding publishing firms, Oliver Ditson Company, Clayton Summy, G. Schirmer, Inc., and many others, joined actively in the promotion of the idea, and a fine foundation has been laid

It will take many years, however, before the summer can be reclaimed for educational service. We urge teachers every where to promote this most important matter with all possible zest and enthusiasm. There is hardly any movement more auspicious in the field of education at the present time. If the Summer is properly utilized America will make better progress in musical education than it has done for decades.

From the Atlantic to the Pacific there have been built up a chain of Summer Schools of high character, which have done extremely valuable intensive work. Chicago with Carl Kinsey of the Chicago Musical College and John J. Hattstaedt of the American Conservatory were in a sense the pioneers, but Minneapolis, Kansas City, San Francisco, Seattle, Denver and other centers have followed in fine fashion.

Your editor decided to take his own medicine, and, during the past year, has travelled some sixteen thousand miles (seven thousand by automobile) in order to become more intimately acquainted with our musical educational conditions, particularly

in Summer Schools. July found him at the remarkable Summer School conducted by Mr. George F. Granberry at Athens, Georgia. Hot! Of course it was hot, but that did not in the least dampen the enthusiasm of the enormous group of enthusiastic young folks who had made educational pilgrimages to the classically beautiful little city, in which is located the University of Georgia and its remarkable Summer School under the direction of Dr.

On the first night your editor addressed an audience of over five thousand people. The address came between the acts of an operatic performance (one of four operas) that was so unusually fine, in the singing of the metropolitan artists and of the local chorus, that it was a revelation.

August found us at the National High School Band and Orchestra Camp at Interlochen, Michigan, where Mr. J. R.

Maddy and Mr. Thaddeus Giddings have instituted one of the most astonishing educational undertakings of its kind. The orchestra was composed of one hundred and thirty high school boys and girls who had come from all parts of the United States. When we state that we heard them read at sight for the first time (collectively) the Vorspiel of "Die Meistersinger" in a most creditable manner you may gain some idea of their

Interlochen situated on one of the inspiring forest lakes had become a Mecca for teachers and music supervisors representing north, south, east and west. Hundreds of active music workers will benefit by this enterprise in the future, and the whole progress of musical art in our country will feel its

Most of all, however, The Etude Music Magazine is anxious to see the work of summer study promoted regularly by private teachers in their own communities. Relatively few music workers and students are able to make long trips to distant Summer Schools. The private teacher should plan now for next summer. By means of letters, talks and advertisements and the cooperation of local editors and club leaders, the whole matter of the enormous opportunities presented by summer music study should actively be agitated. It may take some time to acquaint the people of your community with these advantages, but all effort in this direction will prove most

THE ECONOMICS OF MUSIC LESSON FEES

HE was the kind of a man who never looked at a car below the Lincoln class. Anything that cost less "was not an automobile." When he was told that the Lincoln was about as fine a car as could possibly be made at any price he said he knew better because he had paid twice as much for some cars. He admitted that they had not lasted as long as his Lincoln, could not travel any faster, did not look any better, cost more to run and did not ride any more comfortably, but they had cost more and therefore must be better, particularly those that had come as emigrants from the other side.

Many people judge music lesson values in much the same way. The lessons that cost the most are the best. Of course in some cases this is absurd. Some of the finest teachers in the world have been ridiculously timid in asking even a just compensation for their services. Others with "poker faces" and slim talent actually command attention by the audacity of

How is the public to decide? The infallible test is "results." How do the pupils of the teacher play? Are they representa-tive of the finest piano playing of the time? Do they have greater grasp of the art, a finer conception of its spiritual nature and its possibilities?

The economic law of supply and demand in many cases adjusts music fees in much the same final manner in which it determines the price of wheat. Certain teachers because of their years of successful output of distinguished pupils, acquire great distinction and fame. Leschetizky was such a teacher, as was also Marchesi. The demand for such a teacher's services increases, but the instructor's teaching time cannot increase. Therefore the fee expands, as it properly should. In this case he is just like the bibliophile possessing one of the four folios of the works of Shakespeare, which, because of their rarity, ascend in price every year.

There was only one Leschetizky, one Dr. William Mason, one Sbriglia. And the impossibility of duplicating certain kinds of instruction alone warrants the huge fees which some world-famous teachers receive.

Look for the best in all types of music. We know some country ditties that have in them more of inspiration than some great symphonies.







ASOLO, THE CITY OF "PIPPA PASSES"

"Venice, the City of Dreams"

FIFTH IN THE SERIES OF MUSICAL TRAVELOGUES—PILGRIMAGES TO EUROPEAN MUSICAL SHRINES

PART II

Early Education for Girls

U girls were admitted to the conserva- er vein as its very own, and should give singers and players depended upon their up quarters in this magnificent residence, tories. The rule required that they be its visitors less Broadway jazz and Strauss return from the sale of seats in the or- in the autumn of 1882. His health was Venetian by birth, in ill-health and of waltzes. The Strauss waltzes one hears chestra and the gallery. proven poverty, three peculiar qualifica- in hotels and restaurants are no doubt of the two opera seasons that at car a performance of his "Symphony in C" at tions for the music student. The instruc- designed to please Teutonic visitors, for nival time was the one to which the Vene- the Liceo Marcello on Christmas Eve. tion was considered so excellent however, Venice is the Niagara Falls of German tian public took with keenest zest. Then The effort proved too great for him and

day), they were given a dower by the Venetian state. The maestri who taught the girls in the different conservatories wrote motets for them to sing. These were performed on Saturday and Sunday evenings, at Vespers in the different churches, and the competition between these choirs became matters of municipal interest. The singing was done behind screens. Applause naturally was prohibited. In place of applause the auditors inhaled audibly or moved their chairs around on the stone floor so that the concealed virgins might know that they met with approval.

Moreover the girls, in addition to singing played all of the instruments of the orchestra. The conservatories were originally housed in hospitalsthe most famous of which were the Incurabilli (the incurables) the Pieta (the pity) and the Mendicanti (the beggars), names that would hardly do for modern music schools. The last named hospital was founded in the thirteenth century and was designed as a home for lepers: These were re-moved to an island known as San Laz-

zaro, in 1262. (The name comes from the parable of Lazarus, see Luke XVI, 20). This famous conservatory went out of existence, but the buildings still form part of the municipal hospital. So great was the re-nown of the Venetian music school, that the day sought positions in them as directhe luxuriant private monopoly of the noformed by the "celestial voiced" choirs. new fascinating form of art only by hear-These included Scarlatti, Galuppi, Jomsay. The name of the first opera house melli, Cimarosa, and Hasse.

America Interprets Venice

OF THE modern composers none have them by the year and not by the perform-

in Venice." Venice should adopt this usual plan. The family received all the Wagner, worn out with his labors in Bay-NLIKE many other Italian schools, lovely set of melodic masterpieces in light revenue from the box holders, while the reath, sought to regain his health by taking

The World's First Opera House

was San Cassiano. As is the custom to

THE VERY first public opera house

that girls with extraordinary voices, in brides and grooms. Scores of blonde restraint was thrown to the winds and his health grew continually worse. Late good health, and with means, might by in- couples, speaking the language of Goethe good-natured fun held full sway. This, in the afternoon of February 18th, as the fluence succeed in securing entrance. When and Schiller, exchange, for the nonce, according to Henry Prunieres, even inthe girls married or entered a convent unterst for sphagetti. Even they would (the two chief feminine careers of the find Nevin's magic tunes more to their keeping with the spirit of the times, donned city, the soul of Richard Wagner passed

the day) with their identities safely reverence by the music-loving Venetians. concealed by fancy dress, readily disposed of their enemies by sending them punctuated with stilettos into the blackness of the canals.

The opera at Venice was conducted formance. Thus the audience presented the appearance of a field of fireflies.

It was not until the coming of Richard Wagner that the idea of darkenliking as a background than the alien ing the auditorium was widely reintroduced. Opera, as everywhere in Italy, reached unusual heights in Venice. Imagine sailing up to the opera house in a boat? While the Teatro Venice can not rank with in the world was opened at Venice in La Scala at Milan or San Carlo at Naples many of the most celebrated musicians of 1637. Opera prior to that time had been or the Costanzi at Rome, in the number of important operas produced there for the tors or endeavored to have their works per-formed by the "celestial voiced" choirs. Some facinating form of art only by begr. "Semiramide" and Verdi's "Ernani," "Rigoletto," and "La Traviata."

Wagner in Venice

this day the boxes were allotted to the select few (mostly nobles) who rented them by the year and not by the perform.

THE MOST significant operatic event of the broadest views and the keenest mind. associated with Venice, is the death O made tone pictures which connote ance. The house belonged to the Tron of the great Richard Wagner. The forgettable, largely because of his wholly Venice to the average un-Venetian mind, family which frequently managed the op- Palazzo Vendramini is one of the most unique collection of pets. Pigeons, chick-

sufficiently good to permit him to conduct carnival costumes in their gondolas. on to its Walhalla. The Palace is marked At night armed bravi (the gunmen of with a simple tablet and is held in great

A Modern Venetian Music Master

MUSIC IN modern times in Venice very economically. There was no prestige, but the people are devoted to the budget to permit the thousands of art. The most eminent figure in the candles and lights which made the musical world of modern Venice is Franroyal private theatres seem like pyro- cesco Malipiero. He resides, not in the technical settings. In fact, because of city itself, but in the delightful mountain lack of funds, the Venetian managers town of Asolo a few miles back on the resorted to a custom now universal mainland. Asolo was immortalized by in the great opera houses of the world. Robert Browning in his "Pippa Passes." That is, during the acts, the great There on the hillside, in a cottage centuries lanterns which lighted the auditorium old, Malipiero and his charming English were extinguished and the audience wife work and live out their ideals. Malisat in comparative darkness. Com- piero is a man of distinguished genius and parative, because the patrons had the great scholarship. When we visited him habit of buying little wax tapers at we found him engaged in the gigantic task the door, in order that they might of editing the splendid manuscript of read their programs during the per- Monteverde, which he had uncovered in the library of Bologna, in order that the world might have a modern edition of the works of that great genius.

Malipiero told us that while many regarded him as an ultra-modern in his own compositions, he was really quite the contrary and was learning from the great fundamental harmonic achievements of Italian masters of bygone centuries before the time when Italy lost itself in the more ephemeral art of opera. Greater things are sure to come from the genius of this master mind and his renown will continually spread.

Malipiero is a philosopher as well as a composer. His "I Profete di Babilonia" (Prophets of Babylon), a collection of criticisms and satires, reveals him as a man Malipiero's home and gardens are unlike those of Ethelbert Nevin in "A Day era season according to the following unimposing edifices on the Grand Canal. ens, dogs, cats, a fox, turtles, and, most



interesting of all, a pair of owls that discriminate. Singing or humming the

ture camera, have provided huge amuse- phrase and still maintain its melodic conment for many American friends.

Grave of a Great Actress

TOGETHER we made a pilgrimage to the grave of Elcanora Duse, in the quaint little cemetery on the hills. Ex.1 Malipicro pointed out the Alpine range over which the Austrian aviators flew on their war-time mission of destruction. Fortunately fate protected Venice. Of the great number of bombs dropped, Where the theme is broken up into moonly a few did any serious damage to the tives, the pedal can safely be used at the priceless art treasures. Again Malipiero beginning of each measure. The short reverts to his favorite theme of restoring motives which are very widely used in the great choral music of early Italian the modern fox-trot are typical of most composers—commenting all the while upon dance music. In the Loin du Bal of Gillet, their modernity just as we comment upon a much longer phrase is found the modernity of the thought in the Bible and in the works of Shakespeare. Ex. 2 He points out with enthusiasm that even in the sixteenth century there was a piano in quarter tones invented by Nicola Vicontino. He condemns the operatic art never than case of Palestrina, Freeco. until the A flat in the eighth measure, the halds, Searlatt and Monteverde. "Any pedal final be used every measure and still the most convenient method of making a trouble. But Tile Evroge is worth the enlittle types who over the convenient method of making a trouble." which has misled Italy into standards While the phrase does not properly end mutu, ocuratti and Monteverde. "Any pedal may be used every measure and still little tener who gets up in a tayern maintain the musical sense. Longer growing index. Each mouth new cards ergy expended because it makes one of the growing index. Each mouth the desired provided in the control of the control o with applicate, while Italy is turning its less they are made carefully and played betwithout disturbing cards already made. Each issue is a new volume to this ever-back upon its organization of the control of the co

smiling countenance proves. More than proper interpretation of piano music, but this he is working upon his Monteverde it should also be secondary to the musical which is to appear in ten volumes, of meaning to be brought out. If pedals are which only two are completed, expect- to be studied, they should be studied under ing that the real art lovers will come to the instruction of a competent instructor. their senses and be glad to pay fifty dollars But if, however, one has to study alone, a

queen of tragedy, marked by a simple tion. slab of Italian marble. What romance, what drama, what beauty of soul lies Somehow in the career of Duse, as in that of Malipiero, we feel that we meet the true spirit of Italy, not the Italy of the moderns, but the greater Italy of Dante. Yet Malipiero is in no sense archaic. He and d'Annunzio are the greatest of friends; and he keeps keenly in touch with every modern movement.

We motor back to Venice, or as near as we can get to Venice, in an automo-Then we take a boat to the Hotel Danielli where we find one German groom fill in and F and A of the subdominant a certain passage is played correctly a wanted "to learn the piece faster." asking another, "How would you like to live in Venice and have a fish for a pet?" How can one live in Venice and come so near the mundane? Go to Venice, to dream, or you will never see Venice.

Take Your Foot off the Pedal! the minor scale was considered unmelo-By W. Francis Potter

THE TENDENCY among many pupils, who are not under the immediate guidance of an the leading tone to E. In this manner are librettos, essays or whatever he happened he read the entire trilogy again to his too much. Many a pupil uses this right pcdal to increase the sound, but it is an all-too obvious fact that this does result. What happens is that the dampers are released from the strings so that the tone may be prolonged. But pressing, hitting, or even banging the keys produces noise,

the beginning of a measure, and release it one instrument for his own benefit as well at the end of that measure," is obviously as for the pupil's gain. If he is a pianist, incorrect. If, in conversation, one ac- for instance, he would do well to embrace cented a word or stopped to catch the the study of the violin or cello. Let him hreath every four words, regardless of become a pupil under a musician who ex the sentence structure, what would be the cels in the instrument he wishes to study effect? Surely not a pleasing one! The —someone above himself in the music pedal should be used at the beginning of realm.
a phrase and released at the end of it. If his pupils be his accompanists they But if the phrase is so long as to make will enjoy the work and profit by it. The ineffective a single pressure of the pedal, teacher, through continued study, will it may be cut with melodic continuity avoid stagnation. still being maintained. The point is to The best students are the best teachers.

danced ridiculously for our moving pic- phrase often helps. One can easily cut a tinuity, if a little common sense is used. For an instance of two extremes in short and long phrasing, look at the following (Masurka-Meyer-Helmund):





back upon its great heritages," was his carefully, they are quite apt to prove boresome to the listener.

And Malipiero is no pessimist, as his The pedal plays a great part in the book by an authority may be used although We reach the grave of the great Duse, it can never supplement personal instruc-

How the Scale Grows

By Joseph George Jacobson

IF you find the tonic triad chord of any scale, whether major or minor, and fill in tally for the left hand, and finally one drawing. the intervals between these tones with passing tones, you have the scale. Add the tones of dominant and subdominant chords. For example, in C major, use the tones of the dominant chord, D and B, to teacher who proved by means of it that, if made two instead because, as she said, she

Take the tones of the tonic chord of Aminor and fill in with the tones B and G sharp which belong to the dominant chord and D and F of the subdominant. This gives the harmonic minor scale. As the interval between the sixth and seventh of dious, the F was raised to F-sharp. This gives the melodic scale. Descending the his operas nor his prose works were ever patient friends listened to "Siegfried" and scale, G-sharp, which was the leading tone short or incomplete. He acquired early in by midnight Wagner had finished reciting scale, G-snarp, which was the reading to the to A, is played G natural, and F natural is life a habit of reading to his friends his "Götterdämmerung." A few weeks later sounded, one way or the other, the natural to be working upon. Regardless of the friends at the Hotel Baur. tones of all main chords.

Keeb Studying By Edna Kalisch

The command, "Put the pedal down at EVERY TEACHER should know more than

How I Use The Etude

By Helen Oliphant Bates

greatly aid the teacher. Information about reasoning.

The Teachers' Round Table, the editeaching material, studio suggestions, techteaching material, stu greatly aid the teacher. Information about reading.

of all past numbers those articles marked the page, but also the month and year. of all past numbers those articles marked This cataloguing requires time and "A" and "B." The card system is by far This cataloguing requires time and be grouped under the same head are listed. tion.

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THE ETUDE

teaching material, studio suggestions, east the torial page, or any of the department micral and interpretive problems on the torial page, or any of the department micral and interpretive problems on the micral page, or any of the department micral page, or any or a nical and interpretive problems on the torial page, of any of the department piano and organ (or any other instrument) might also have hints on this subject. It this material is listed constant. piano and organ (or any other mistureur), and master lessons on pieces to which ref-and master lessons on pieces to which refand master lessons on pieces to which ret-crence is frequently made, may be put in the first class and marked "A." Biographia ta a glance where to find all the informa-tion in his library on this broads. the first class and marked A. Diographic ical sketches of composers, stories of the tion in his library on this branch of music ical sketches of composers, stories of the composers, and all articles of broad general study. To make THE ETUDE useful to operas, and all articles of broad general interest, which may be used at some fuinterest, which may be used at some for the subject heads, the ture time but which are not of daily useture time but which are not or using use a strict the surface of the second class various topics which come under the gen-fulness, may be placed in the second class various topics which come under the genrulness, may be piaced in the second class and marked with the letter "B." Articles eral classification of departments, editoriand marked with the letter 16. Articles and als or letters to THE ETUBE. Music in the which hold no specific information and supplement can be indexed in three ways: ay be graded ... After reading and grading The Etude grade, or musical and technical value. It the teacher may add to his general index is necessary to place on the eard not only

Gateways to Accomplishment

By FRANCES CAVERLY

phrase presents a difficulty the pupil may much accomplishment.

By TEACHING children to make tallies definite number of times, at will become a game may be made out of the practice of smooth often at one sitting. The tally is hard spots. When a figure, measure or a picture of progress-so much effort, so

be asked to play it five times with the right When tallies are made at the lesson the hand alone, drawing a small perpendicu- pupil should always be allowed to draw lar line on a piece of paper after each of the marks. Relaxing the attention proves the first four times and an oblique line restful, and students are more conscienthrough these four lines after the fifth tious about recording only perfect pertime. Next he may be told to make a formances when they themselves do the

That tally-keeping stimulates ambition for playing with bands together.

That tally-keeping stimulates ambition
This little figure, which looks like a is proved by the story of a little girl gate, has become, in fact, the gateway to who had been told to make one tally each accomplishment for the pupils of one day for a certain four measures but who

Big "We" Wagner

By VICTOR BOWES

It was a characteristic of Wagner that evening the libretto of "Rheingold" and he did nothing on a small scale. Neither "Die Walkurc." The next morning his

length of the book, he always insisted upon As Wagner grew older this mania for finishing it. In his autobiography, "Mein reading aloud became even stronger. In Leben," Wagner admits this weakness. 1879, thirty years after completing "Op-In 1851 he read the whole of "Opera and cra and Drama," he reread it to friends. Drama" which he had completed two years And at Bayreuth he read not only his own before to a group of friends in Zurich, works but whatever happened to interest He compelled them to listen to him twelve him. He did not consider the enjoyment consecutive evenings. In 1853, having nor the endurance of his listeners. He completed the poems of the "Ring," he vis- was entirely obsessed by the pleasure of itself listeners. ited his friends and read to them in one hearing his own voice.

The Grail of a Jongleur

By THE HON. TOD B. GALLOWAY

A Fascinating Tale of Wartime Musical Experiences

Century Dictionary, is a minstrel can!" accompaniment." It was, indeed, by the one of our lumber camps was located, consisted of six foxes as tame as puppies, was thrust into the rôle of jongleur.

THE ETUDE

Therefore I elected to talk to our men warmer. about France, its history, past and present, the local history wherever our troops might wards the lines, I was taken daily to moment to the incessant cannonading, The Gypsy Trail, Your Flag and My Flag and other of my compositions.

the rank and file of our men in this way varied experiences and thrills made doubly the front row of my audience, were two "try out" at one of our aviation supply of our splendid soldiers. camps outside of Paris, and the eagerness with which the men listened was positively thrilling. From that time on I never had any doubts as to what the men wanted. They wanted the best that they could be given in talks and music; they desired nothing cheap or tawdry.

On the gypsy trail that I followed, from the Atlantic to the Vosgcs and the Pyrenees to the Front, the most poignant memories which come leaping to my mind are those of the eager, attentive audienceswhether three or four men gathered together in a trench or a thousand assembled on a hillside. Though they met together in the mud and rain and in the storm and stress of the battle front under circumstances calculated to try patience and temper and make one unwilling to listen to a jongleur, never did these men show inattention or listlessness but always the utmost consideration, respect and enthusiasm. Frequently after speaking and singing the allotted time, I would say, "Here, boys, you will have to clear out or you will be after hours!" They would only grin de-lightedly and say, "That's one on .you! We've got an extra half hour. So speed

Listening Under Difficulties

ONE EVENING I drove to a little village where the troops newly arrived in France, in the strenuous preparation to move to the front, had been hiking and maneuvering all day in a pouring rain. They were drenched and had no place to dry themselves or change their clothing. In addition their supply truck had broken down and, instead of having their mess at five o'clock, they did not have it until after seven o'clock when they had to eat it sitting on the damp ground in the open Their uncomplaining demeanor and cheerfulness was touching. Under such con-

understand that he was seeing France un from Maine, Michigan and Washington. War is by Action. Keep moving." der conditions not normal but abnormal. No reception could have been heartier and One day near Verdun, while watching

its folklore and traditions, specializing on out which one was forbidden to go to- think of this war?" He listened for a be stationed and, to take out the bad taste several points, speaking and singing in the glanced at the airplanes hovering overof this dose, so to speak, to sing to them open where the platforms, if provided, head, and then drolly replied, "Well, boss, were shielded by trees in order that the if it wa'nt for dis yere boomin' and shellin' d other of my compositions.

Boche might not see us and so favor us dis war would be a fine place."

At first the thought of trying to interest with a few shells. Each day brought its At one of our large base h was not reassuring. However, I had my so by the kindness, affection and interest young men who were particularly cheerful

The Thousand and One Nights

lasted one thousand and one nights, gin. and darkness had settled down, there came grin, "Gee, I wish to thunder I black to pass you like the wind, held the Battle," which was in truth the fact? nearly so nerve-trying.

sick boy from that locality might have a a neighbor and would like to shake hands ered quite so easily disposed of. with you." One night a man said quite seriously, "I'm not from Ohio. I am from South Dakota. But we are both west of the Alleghenies." Another time I had been talking on American Folk Song in the course of which I mentioned the Omaha Indian music. Afterwards I noticed a big husky hanging around to speak to me. He said, "I just wanted to say that I am from Omaha, Nebraska." The mere mention of the name had given him a bit of home.

Central Park a la France

JONGLEUR, according to the cried, "Go ahead-we can stand it if you "Central Park." All its winding paths were marked with the names of New York who in "Medieval France and in In all that wonderful experience I never streets and places, Times Square, Broad-England under the Norman Kings, went met with the slightest manifestation of way, Fifth Avenue and so forth. Of from place to place singing songs generation of survey, rudeness or indifference. On course the boys had their zoo which they ally of his own composition and to his own one occasion I went into a forest where showed with great pride. The collection distinctly medieval method of war that I Before I started an officer was not en-four eagles and a solemn owl, all captured couraging. He said that after their hard there in the woods. The sign on the zoo Having found myself in the winter of day's work the men were too tired to assem- was characteristic of their humor-"Don't 1918 in Paris ready to aid in any kind of ble to hear an unknown person talk and feet the animals, then no worse than war work which it lay in my power to persing to them. They were "roughnecks" we are." At the dismal little village, Les form, I speedily realized that something I could not interest anyway and I would I selettee, on the edge of the Argonne Forest; must be done to give the doughboy a proper have a small audience. Fine prospect! On a sign over one billet announced "Bored of understanding of the unknown land in my arrival I waited until a football game Trade," another, "Nut Hotel." On the which he found himself so suddenly and was finished and then the "Y" hut was crowded road to the front one of the unexpectedly, and especially to make him crowded with a splendid lot of lumberjacks traffic signs read, "The Way to Win the

warmer. a baseball game, I asked one of our col-Armed with gas mask and helmet with- ored soldiers, "Well, Sam, what do you At one of our large base hospitals, in

and jolly, joking and laughing with their companions. As I was about to commence I noticed that one of the men had lost his right leg and the other both of his hands. SCHEHERAZADE'S tales may have right leg and the other both of his hands The sight so upset me I could hardly be-To cover my embarrassment l but they were not more interesting or won- glanced at my wrist watch. The gesture derful than the experiences of this jon- was not overlooked by the boy who had mess tent for the occasion. All went well gleur. Then, when the meeting was over lost his hands, for he said with a broad until I began to sing. To save the piano the ride to the rear, in the ramshackle where my wrist watch went?" On this the piano stool likewise on stilts. I found automobile through the inky darkness of same occasion another soldier came up to it some acrobatic feat to play, sing and the poplar-shaded roads where no lights or me and said, "I just want to shake hands keep my balance at the same time. Need horns were allowed on the machines. The with you." I braced myself, modestly I add that both performer and audience experiences of negotiating one's way past wondering how I could receive the forth- lost their equilibrium several times? the long trains of artillery or marching coming compliment, when he added, "I troops, past huge motor trucks transport- just want to shake hands with an old man ing munitions or supplies, dodging cars of who can put it over." Could anything be officers dashing from point to point (and more characteristically American than the family in Brest where for the first time in the French officers always drove like mad), subtle humor of the sign which greeted a year I had a piano-and a good oneand the dispatch riders on motorcycles me at a village in the Argonne Forest- of my own. I shall never forget our musiwho without warning smashed out of the "Entertainment Postponed on Account of cal evenings. With the family gathered

nerves taut and were not soon to be for- The Paris office told me that I was their endeavor to translate the words of each gotten. Shell fire and bombing were not most mobile asset, as I required neither poem into French, during which process scenery, orchestra or accompanist; but if I always introduced myself as from my they could have seen me in a huge army native state, Ohio, in order that any home-truck with a piano and six husky soldiers ticularly elusive. The words of The Gypto handle it, careering over the hills of sy Trail, I Arise from Dreams of Thee or bit of home touch. Often men from Indi- Lorraine, Champaigne, Burgundy and A Little Song for Two were not difficult. ana, Kentucky or Pennsylvania would come other of the bibulous sounding provinces but to put into appreciable French such up and say "I'm not from Ohio but I am of France, I would not have been consid- lines as:

The Jongleur Becomes Acrobat

A FRENCH piano, at best, is none too fine an instrument; but those which during the war were acquired for use in our army certainly must have been from the backwash of the French Revolution. surpassed anything in my previous experi- tle gurl, don cree! ence. One night I was laboring with one ditions I demurred at attempting to enterditions I demutred at attempting to said that uniquentiable Marrican sense of hat tony audience I said, Ploys, I am having the water in unquentiable American sense of hat tony audience I said, Ploys, I am having the conditions an avrilul time." With one shout they have been one of the property of the splendid fellows stood and listened, and ways come to the fore. In the midst of a sion I was whisked away to an aviation the foe, we Americans had a simple but only when the rain became a downpour woods north of Toul I came upon a camp tucked out of sight near Challons- impressive Memorial Day service in a little



TOD B. GALLOWAY PICTURE TAKEN IN FRANCE DURING THE GREAT WAR

the good-natured boys had fixed up their knew from dampness they had raised it and

> One of the most enjoyable and amusing memories of my trailings is the time when was billeted with a charming French around before singing my songs, I would we made frequent and hilarious journeys to the dictionary, when a word proved par-

Ah, mah rose ain't white, an mah rose ain't red.

An mah rose don't grow on de vine on do shed

or from the Pickaninny Lullaby the words : An he am chucklin' at de great big bite He's gwine to haf outen dat pig to-

was something that can be better imagined I have attempted everything from an old-than described. But the kind souls were fashioned, wheezy Sunday school melodeon so responsive they would applaud generto a concert grand, but the pianos I was ously and request their favorites, as, for forced to use on my trail as a jongleur example, Chantes Je vous prie. Der lee-

Near this camp on the historic ground did I venture to stop. Even then they of our engineers which they had christened sur-Marne where there was no "Y" hut, but hillside cemetery where six of our boys

[&]quot;Keep your mind healthy in its action and keep a decent ethical view of life. Vanity, conceit, pomposity, will do you even more harm than lack of poise and self-confidence. Just because you are an artist you are no different from all the rest of mankind. Perhaps lots of others are artists in their natures who have never had a chance. Your mental attitude has a powerful influence upon your physical health, but you do not have to adopt a lot of foolish notions just because this is so." - Herbert Witherspoon

only once making a mistake. I was care- pected places. ful never to use songs which might produce homesickness, but one evening I asked to sing Laddie, my setting of Lillie Fuller Merriam's beautiful words:

I want ye wee again, laddie, I want ye a bairn at my knee, I want the dear blue o'yer e'e. It was not until I was well into the song that I saw right down below me a lad shaking with sobs which he could not control. I realized that it was too much of a mother song for the homesick boy. finished it as quickly as possible-how cannot state-and never tried it again.

with safety could assemble.

thus come in contact with many who other- be sure of seats for the second headliner None but American girls who had conflict. uns come in connect with image vand others of sales of seasts for the second neadurer wise would not have had this diversion in other first movik. Always there were will—"to avoid the rush" and be sure of places, the rush of the committee were will—"to avoid the rush" and be sure of places. ing hards to carry the little organ or to They listened decorously to the Bishop and entitled them to admission on to the ball- feetly natural and to be expected as a part pass the word along to others of the gath- later were entertained by Miss Janis. It room floor. Naturally the number of boys of everyday life in wartime, now, in lockering. And how splendid the men werel was rumored afterwards that the good far outnumbered the young ladies, so the ing back, after a lapse of years, seems Always good natured, taking their hard-ships and discomfort with characteristic he had "done his turn." I hope the rumor regulated by the blowing of a whistle, ous dream or phantasy. American humor and cheerfulness. Never, was true. For, if he did, he saw nothing Every time the whistle was blown the men never, shall I forget them, trench smirched to offend and much to please while the on the floor withdrew, and their places and unlovely in appearance, but true gifted little woman delighted her enthu-were taken by others waiting sometimes American Knights of Democracy.

In the sector which was held by our Railway Division, 13th Engineers, along the French strategic railroad, an enterprising "Y" secretary fitted up a flat car with a piano. In this manner we could touch a number of places quickly. It was small wonder that our French allies shook their heads and said, "Of a truth, all Americans are crazy. They even run their railroads

was meeting Rodeheaver who is known to Bar-le-Duc from the Argonne and throughout the length and breadth of the United States not only through his connected. I was turned away from four places and, from the state of Washington. He extion with Billy Sunday but also through at the fifth and last hope, the Madam said pressed a desire "to shake a leg," as he his compositions. Together, near the front, tout complet. Through the half opened said, but he seemed to me a most unwe visited our hospitals at Souilly just door I heard the little daughter about likely individual to grace a ball-room floor. when the Argonne drive was beginning eight years old timidly suggest to her moth- A few minutes later I saw him, with all memorized composition is thoroughly fawhen the Argonic and there was a steady stream of our er that "perhaps the Monsieur might sleep grace and adornment, conducting a part-miliar to the student he will be correspondand there was a steady stream of our would be an advantage of the stream for. When we entered a ward we would discover the men lying in their cots mert sleeping in an open Ford or walking the areas always commented upon their splen- the will not get utterly lost because he can discover the men lying in the suffering. Then streets, I assured the good lady that if did morale and freely admitted that such quickly series a handful of arpoggios of and forting in the cheery manRedy would call out in his ner, "Well, boys, would a little music dis- The kind hearted woman laughed, "If soldiers. Instantly there would be in- Monsieur insists," and bade me enter.

Brighten the Corner, after which he would but it was warm and certainly preferable Volumes could be written concerning the Brighten the Corner, after which he would but it was been if I did have coveryday incidents, like my conversation ask the men where they had near u.t. one the student is a not would say Los Angeles, another Portland, to recline with my knees touching my on the bombed streets of Nancy with a lyze the harmony for himself, without of the local streets of Nancy with a lyze the harmony for himself, without of the local streets of Nancy with a lyze the harmony for himself, without of the local streets of Nancy with a lyze the harmony for himself, without of the local streets of Nancy with a lyze the harmony for himself, without of the local streets of Nancy with a lyze the harmony for himself, without of the local streets of Nancy with a lyze the harmony for himself, without of the local streets of Nancy with a lyze the harmony for himself, without of the local streets of Nancy with a lyze the harmony for himself, without of the local streets of Nancy with a lyze the harmony for himself, without of the local streets of Nancy with a lyze the harmony for himself, without of the local streets of Nancy with a lyze the harmony for himself, without of the local streets of Nancy with a lyze the harmony for himself, without of the local streets of Nancy with a lyze the harmony for himself, without of the local streets of Nancy with a lyze the harmony for himself, without of the local streets of Nancy with a lyze the harmony for himself, without of the local streets of Nancy with a lyze the harmony for himself, without of the local streets of Nancy with a lyze the harmony for himself, without of the local streets of Nancy with a lyze the local streets of Nancy with a lyze the harmony for himself, without of the local streets of Nancy with a lyze the local street with the local streets of Nancy with a lyze the local street with the local streets of Nancy with a lyze the local street with the local streets of Nancy with a lyze the local streets of would say Los Angeles, another Portland, to receive with any saces oursamp in on the noment streets of Nancy with a byze the harmony for himself, without another Dallans. In this way he would chin. Bart-e-Duc had not been homely oung American of Italian him, those pending upon his teacher, the faster is be arouse their interest and make them forget for a year and a month but of course no few sentences, as to the United Sextes, stricting along the road to municinatible. arouse their interest and make tuent rought to a sharp came announcing an auremental and their ills and pains. As he was familiar sooner had I gotten safely to bed when an were as illuminating as Lincoln's Gettys- When he considers that this process protheir ills and pains. As ne was rannound search came announcing an approaching burg speech, or with the Greek who had only cuts down the labor of learning an approaching burg speech, or with the Greek who had only cuts down the labor of learning an approaching burg speech, or with the Greek who had only cuts down the labor of learning an approaching burg speech, or with the Greek who had only cuts down the labor of learning an approaching burg speech, or with the Greek who had only cuts down the labor of learning an approaching burg speech, or with the Greek who had only cuts down the labor of learning an approaching burg speech, or with the Greek who had only cuts down the labor of learning an approaching burg speech, or with the Greek who had only cuts down the labor of learning an approaching burg speech, or with the Greek who had only cuts down the labor of learning an approaching burg speech, or with the Greek who had only cuts down the labor of learning an approaching burg speech, or with the Greek who had only cuts down the labor of learning an approaching burg speech, or with the Greek who had only cuts down the labor of learning an approaching burg speech, or with the Greek who had only cuts down the labor of learning and the greek who had only cuts down the labor of learning and the greek who had only cuts down the labor of learning and the greek who had only cuts down the labor of learning and the greek who had only cuts down the labor of learning and the greek who had only cuts down the labor of learning and the greek who had only cuts down the labor of learning and the greek who had only cuts down the labor of learning and the greek who had only cuts down the labor of learning and the greek who had only cuts down the greek who had only cut with my songs, be would accompany me aterit came announcing an approximant on his trombone. Then he would ask the bombing raid. Instantly the struggless of a candy shop in Lowell, Massachusets, composition but also gives this security men to suggest some song. It was inter- the various members of the bousehold—and who was the Provoss Agribal Guard and poince in performance, he will be used to the contract of th

asked II I would as a favor autograph his Home. Always good music instead of hole of a room, all of them urging me to wish that the Bosheviki and I. W. W. 1 copy of The Gypsy Trail, on the battlefield trash, and, as a rule, when the soldiers make haste, was as funny as a comic in America might have heard the gradient of the Manne. It was to me a roughlow and I. W. W. 1 copy of the Manne. It was to me a roughlow and I. W. W. 1 copy of the Manne. It was to me a roughlow and I. W. W. 1 copy of the Manne. It was to me a roughlow and I. W. W. 1 copy of the Manne. It was to me a roughlow and I. W. W. 1 copy of the Manne. It was to me a roughlow and I. W. W. 1 copy of the Manne. meident, and I devoutly hope that that boy of sentiment and character rather than came "out of the grim and the gray" and those which were humorous or frivolous, returned safely from the war.

In my wanderins I am constitute of the war, and was an emiscians among our solders how a first than the same than the

and dirt. His first act was to walk into courage! a "Y" hut and seat himself at a piano where he played a Chopin Nocturne, while his companions grouped about him with delight.

Bishop Blank of the Church War Council joiced in his other characteristics which was announced to speak to the solders one saw exhibited by him freed from that evening in the main 'Y' hut. But a restraint and discipline in a rest area. His telegrapy each during the officers of the same than t telegram came during the afternoon from general good behavior, his enjoyment in the Paris headquarters stating that Miss Elsie innocent pleasures of his vacation, his Janis would be there for her only per-splendid poise and native gallantry were A T THE FRONT I had a little collapsimance and that arrangements must be all there displayed in a wholly unconscious
folded, was
made accordingly. What was to be done?

manner which filled one with pride that
he had a condingly.

I advised that the matter be frankly stated —a song froid, which enables the ordinary unnecessary delay—as each man became Entirely different from the experience of to the reverend gentleman with the sug-liking and interest from the experience of the reverend gentleman with the sug-man to appear without embarrassment or more an individual and not a part of a talking and singing to the men in huts, gestion that he preach an hour earlier, self-consciousness in public under continued was as keen and earnest as tents or the open was the work in the at seven o'clock, and that Miss Janis aptions wholly unfamiliar to him. It was instructed was as keen and earnest as

could move from place to place and (with no reflection on him), in order to "Y" gave and which the men adored.

The Faithful Little Bomb

France, Mary's Little Lamb was not more and give a comrade his chance, all with 3. What sort of music was to be assiduous in her attentions than were the bombers to me. It really got to be amusing. lightful to see. If I appeared at any place the locality that night would be favored with an air raid. One of my most interesting experiences

One old rainy October night I returned

THE DOUGHBOY was a constant surthroughout the length and breadth of the struggled in the dark streets to find a bil- I was talking with a tall rawboned boy

little interior room through which all the ideals of our forefathers were based on Then he would first play his well-known other occupants of the house had to pass; reality, and were no fleeting illusion.

movie.

I positively declined to leave. I was lad expressed so simply and eloquently.

The humanizing hypodenia of the should an arrange of the should be a simply and the should be a simply as a simply and the should be a simply as a simply and the should be a simply as a simply as a simply as a simply a simply as a simply as a simply a simply as a simply a simply as a simply as a simply a simply as a simply a sim

The American at Ease

One Sunday when I was at Neufchateau, dugouts and camps, one admired and re-

six deep around the sides of the ball-room. It was surprising how many in this way ON MY TRAIL as a jongleur, except in the rest or unexposed areas in addition to promptly respond to the whistle to the American side of the contract and the American side of the contract of the Americans and the contract of the contract of the Americans and the contract of the contract of

American Morale

prise. While watching the dancers

After experiences with the doughboy turb you? Instantly there would come back, I found that it was indeed a petit lit, the in all parts of France and under every "You bet not. Go to it!" and like expression the child slept on, and it was in a kind of condition one realized that the

were put to rest. After the services, as I Back to Old Firginuy, while the man from sister—to get into some clothes and their wounded five times at the front and had was walking away, a soldier came un and Kommelo and their sister—to get into some clothes and their wounded from strengous and had been relieved from the stren were pur to fest. After the services, as I Back to Old Urginny, while the man from sister—to get into some clothes and their woomned once times at the front and had a saled a solider came up and Kentucky would suggest My Old Kestucky flight in southy array through my cubby been relieved from strength as saled if I would as a favor antegrate his. Home, A because of the south of the south array through my cubby the relieved from strength and a sale of the south of the so

eturned safely from the war.

Music and musicians among our soldiers hour after the danger had passed the ways. Especially with those who went fly once making a mistake Lucas or constantly cropped up in the most unex- family, by this time more thoroughly cloth- ways. Especially with those who went fly once making a mistake Lucas or constantly cropped up in the most unex- family, by this time more thoroughly cloth- ways. Especially with those who went fly once making a mistake Lucas or constantly cropped up in the most unex- family, by this time more thoroughly cloth- ways. ed, came trooping back from the they which had come into their lives—that to where they had taken refuge. As they which had come into their lives—that to where they had taken refuge. As tony which and come into their lives—that to looked upon me in my curled-up position to the great majority was to be an influence looked upon me in my curled-up position to the great majority was to be an influence they asked with wonder, "Did Monsier for all time. Today it is not always shown they asked with the raid? Outlie but it is there. As one were a shown that the control of the shown that the shown that the control of the shown that the control of the contr RECALL seeing one day a soldier come they asked with wonder, and animal country to the trendres, covered with mud remain here during the raid? Quelle but it is there. As one young man who was sitting opposite me in the land. way car coming down from Mount Revard said almost unconsciously, as though he were talking to himself, "I never had been a bad fellow, but since I've been in this war, I realize that I have always been aw. fully selfish to my parents. When I so home I am going to be more to my mother than I ever have been before."

After the armistice, when the gripping intensity of war conditions suddenly re laxed, it might have been supposed that a jongleur would have found his audiences inert, inattentive and hard to interest. But manner which filled one with pride that he mean accordingly. What was to be done? manner which filled one with pride that he mean the case. This, The much perturbed secretary appealed to was a fellow countryman. I never before such was not the case. Allough the mean stranged on the best does a fellow countryman. I never before such was not the case. Allough the mean stranged on the best does for eithful Eval. strapped on to the side of a faithful Ford, me. Knowing that, Bishop on Bishop, so thoroughly realized how our Anterion were impatient to be sent home and were accompanied me, subgroups and a subgroup of the side of a faithful Ford, me. Knowing that, Bishop on Bishop, so thoroughly realized how our Anterion were impatient to be sent home and were accompanied to the size of a faithful Ford, me. Knowing that, Bishop or no Bishop, so thoroughly realized how our American water indicates the second of the trenches when it was, literably. When two pear at eight-thirty. Then all would be a delight to see our men enter a dining when they sought diversion from the grim or three are gathered together. We could satisfied.

To the are gathered together. We could satisfied.

To the are gathered together. We could satisfied. or three are gathered together." We could satisfied.

The Bishop appreciating the situation or delight to see our men enter a duning water any sought discretion from the grim from at one of the superh hotels at Aix income at one of the superh hotels at Aix income at one of the superh hotels at Aix income at one of the superh hotels at Aix income at one of the superh hotels at Aix income at one of the superh hotels at Aix income at one of the superh hotels at Aix income and soldiers was greater under the classified.

As ease of one who is sure of himself and soldiers was greater under the classified agree assembly of men was avoided, but gregation he faced in France as the men large assembly of men was avoided, but gregation he faced in France as the men most noticeable at the dances which the bis audiences no less responsive and kindly

SELF-TEST QUESTIONS ON MR. GALLOW AY'S ARTICLE

1. What characteristic particularly were given the opportunity to enjoy them- marked the American soldiers in France!

> 4. What good results could be traced from the American soldiers' sojourn in

Cheap at the Price

By SARAH ELIZABETH HITCHCOCK

IF THE scale and chord structure of the to do either of two things :

1. Tide himself over a few measures until he can swing back into the

music as written; or 2. Bring the composition to a close on a tonic which, though abrupt, will

not be wholly ignominious. The sooner the student is able to anamen to suggest some song. It was miter—the various memoers of use nonnemous—and wno was the Provost Marshal Guard—and poise in performance, he will see setting to note that the man from Virginia, a goaddarme, wife and baby, Madam and at the station in Chambery. He was doing the results attained are indeed cheap at the for example, would ask for Carry Me ber two little daughters and an elderly police duty there because the lad been price. THE ETUDE Why Music is Really a Necessary Part of the Child's Education

By the Well-Known Expert in Music Education

CARRE LOUISE DUNNING

N THIS time of seeming mad rush, man, "How old is your dog?" The proud to his own surprise, finds he is enjoying sense rhythm and its beauty, teach him well-being, the word "specialize" is used to the extent of being almost inane. Everythere one hears the instruction to learns its mother tensure: first live bears the structure of the bear of the bear of the structure of the st erywhere one hears the instruction to learns its mother tongue: first, by heargins not even with the basement but with be.

There is a large and excellent collection the sub-basement. Someone has said that, If the mother is so unfortunate as not of "Songs for Children" from which to

it is generative." The child of today is, struments, there is no excuse for anyone cannot begin too soon to establish or instill figuratively speaking, the citizen of tomor- being deprived of hearing our best singrow and the grand-parent of day after ers, pianists, orchestras and bands, in other tomorrow. Does it not behoove us to so words, the world's best musical literature. guide and develop him that his thought Becoming musical or acquiring musical apmay be of value, be generative?

means of developing all his faculties nor- comparisons that knowledge is gained. mally and naturally. Society owes him his opportunity for an education.

Living-Not Just Existing

O BE REALLY well-educated is to I know how to meet life. To live one must give. To give most and get the most from life, one must "cherish and unfold the seed of immortality already sown within us." That is, one must develop and train spiritually and mentally, with love and tenderness. The explanation of so many "square pegs in round holes" in our social system today is the unbalanced training of the individual. To instruct a child mentally or scientifically, with the thought of eliminating all of the esthetic or cultural side of his nature, is to produce but one result, an inequality or disparity he will be conscious of all of his

The value of music in a child's education is no longer questioned. Educators are agreed that it ranks with the most profound of sciences, to say nothing of its limitless worth in developing a liking for and appreciation of the principles underlying beauty. Music, as an art, appeals strongly to the emotional nature. And as a science it appeals with equal force to the mental faculties.

The earliest recollection of the average child is that of his mother singing lullabies to him. Herein lies her Godgiven opportunity to so inculcate in him a love and desire of all that is good and beautiful in music that it will ever remain a mighty factor in his life. In the beginning is the time to start teaching and

That reminds me of a little story I once heard and which seems quite applicable. The story relates that a lady had acquired a tiny dog. Being very desirous of having him develop into a second Rin-Tin-Tin she called upon a noted trainer, asking him how old the dog should be before she began training him. Said the

chaos and general desire for speed owner replied, "Oh, he is only six weeks what is known as "classical" music. The that it is as readable and writeable as the and short-cuts to everything pertain-old." The terse response was, "Madam, motion-picture orchestras have increased language which he speaks. Load him from

were he to try to educate a child, "he to be able to sing or play, let her make choose. would begin with the great grand-parents." haste to bring good music into the home. preciation is largely a matter of hearing The birthright of every child is the good music and more of it. It is by

Culture Creeping In

within us, to develop to the fullest ex- dubbed a "musical highbrow" by his ac- through their branches. the the capacities of every kind with which the God who made us has enof seeing the film, and, oftentimes, much perience of the best of music and led to

ing to man's spiritual, mental and physical you have wasted six weeks of the most in size and quality, being augmented by the known into the unknown. Create

specialize. In order to specialize, one ing; second, by rote; then by voluntary hood. No child should be deprived of the original songs to melodies. For children specialized. In a decidedly broad, substantial expression. The richer and fuller his joy of singing, for nothing, probably, gives foundation. One does not build the twen-musical experience shall have been, the him greater pleasure or has a more beneform atom, one does not still the triple story of a structure first. One begreater the possibilities for expression will ficent and widespread influence on him.

As rhythm was known and experienced "Thought is valuable in proportion as In this day of marvelous reproducing in- long before measure signs were used one within the child the idea or feeling for inner pulsation, teaching him that the reason he responds to marching, waltzing or running, as the music may demand, is due to the fact that the pulse of his own little body beats in time and harmony with the pulse of the music. Teach him that there is rhythm in everything-the singing and running of the babbling brook, the swirl, Just what is education?
I quote Mrs. Jameson: "The true purOur GREAT movie theaters are doing swish and boom of the mighty ocean waves
an excellent thing in bringing good as they break upon the beach, the singing pose of education is to cherish and unold the seed of immortality already sown average man who shrinks from being swaying of trees as the wind blows

live in a world of imagery and make-believe. Who knows where these dreams may lead, if rightly directed? The Beginning Teacher THE MOST appalling mistake conceivable is the benighted idea that "any teacher will do to begin with." To me the most crucial period of the child's musical life is his first years or first few years. Children are as the clay in the modeler's hands. Within the formative

period (the first seven years are usually considered of greatest consequence) there lies the possibility of "cherishing and unfolding the seed of immortality already sown within them." They literally drink in every word and act of the one who teaches them. Is it possible to visualize the far-reaching influence wielded at this

Repetition makes habit. Habit is of two distinct brands, good ones and bad ones. There are no half-good-half-bad ones. Now habit becomes spontaneous, eventually producing the unconscious act, be it deadly or glorious.

Emerson, in his "Essays of Spiritual Laws," tells us that "There is no teaching until the pupil is brought into the same state or principle in which you are; a transfusion takes place; he is you, and you are he; there is a teaching; and by no unfriendly chance or bad company can be ever quite lose the benefit.'

Having decided that "music is really a necessary part of your child's education"

God is its author, and not man; he laid

The keynote of all harmonies; he planned All perfect combinations and he made Us so that we could hear and understand and because, through the correct study of it he will develop that necessity known as character, receive a mental stimulant offered by no other one subject and acquire an appreciation of the esthetic obtainable in no other way, the parent should proceed to

teacher himself is. But there are teachers and teachers, teaching and teaching. What heinous crimes are committed in that name!! Because one is a concert pianist of wellearned renown, it does not follow that one is a "real teacher." Nor does being only a fair performer on the piano necessarily in-

find a real teacher for him-that is, one

capable of bringing the child "into the

same state or principle" in which the

dicate that one is a poor teacher. For the Perplexed Parent

HERE ARE a few fundamental principles of what constitutes "good teaching." May they prove of some benefit to that group of honest parents who say so frankly, "I know nothing of music but I love it and I do so want to give my boy and girl the opportunity that I missed!"

Since the principles involved in teaching children and adults are so different,



MRS CARRE LOUISE DUNNING

successful in both fields. son who has been thoroughly trained in public than to teach and instruct our ATENTION! Right Face! Forward Soldiers march forward and back legals, and instruct our ATENTION!

The "real teacher" teaches the truth, portant? their correct names. She knows that if devices as giving names to the lines of the practicing it? she is to arrive at conclusions quickly and staff? accurately (in the mad rush for specialization) she must not waste this second of ing" ought to be. most precious things, time, by teaching the child names for musical terms that he taught? Why? must eventually forget and relearn correctly, causing him to go through the need- between literature and music? less process of destroying the old thought

would be establishing a habit that may take him months, yes, years to correct so that he can automatically think the right thought. Why cause a sensible, normal child to learn that silly sentence, "Every symphony and philharmonic concerts, the good boy does fine," for the lines of the better hotel orchestras, as well as for treble staff, when the same knowledge, smaller groups of instruments and the more with a recognition of the whole grand staff, worthy soloists, finds in radio a great aid may be presented accurately and in a man- to musical culture. Acquaintance is gained ner fitting to his intelligence?

Facts are fact, regardless of time or quently prefaced by explanatory and interplace. Why wait until a child has studied pretative remarks, and a lesser but valuable from two to four years, or perhaps longer, advantage is derived from hearing the glib before teaching him how to build the tonic pronunciation of artists' names, titles of triads when he may just as well know it in works and musical terms. his first lesson? Why delay in training Goethe, in his "Wilhelm Meister," his ear, eye, hands and voice when, psycho-recommends that concert-goers sit in darklogically presented, with lovely melodious ness that the ear may receive the full benesongs and pleasing, interesting games, he fit of the performance, undisturbed by dismay soon acquire a skill with all? Why tracting impressions on the eye. This coning of subjects, "The History of Music," cert. The audience receives, barring static, world's literature, history, art and geog- carefully and inevitably with increasing inraphy? The pleasure and knowledge to be telligence—finds, when he takes up his own derived from such study is limitless.

Phrases in Music and Speech

ship between English and music. (Both, with his pupils, "To listen, to open one's for instance, recognize the comma, or first ears." And again, "When once you listen phrase and the semi-colon or second to your own playing as if you were listenphrase.) Musically the two phrases give ing to someone else, and find yourself us the first section which so often asks a unhappy and dissatisfied, then it is that your question. Then there are the third phrase real study begins." and the fourth phrase making the second A rest becomes not a pause in activity section which answers our musical ques- but a cessation of sound; staccato, not a

and direction, the pupil will learn to write but continuous tone; sforzando, not a mandown and harmonize the charming little ner of attack but an abrupt, forceful effect. habit of glancing down at the keyboard-world. She will teach him to learn "to owsky; my runs as delicate, swift and clear see what he hears and hear what he sees." as those of Hutcheson; my rhythm as per-He will learn to be an independent thinker, suasive and moving as Grainger's; my to think accurately and quickly under all pedaling as artistically effective as that of conditions and circumstances, to apply what Harold Bauer? These are the questions and system. He will become efficient. one strives.

This "real teacher" will present her material in such an interesting psychological, pleasing manner that she will create in him the desire to go and learn, and, as Carlyle tells us, "Thought once awakened does not again slumber."

Realizing, as you must, the significance The attention of many students is so of this most momentous of questions, the much occupied with reading and playing choosing of the one who is to help shape the correct notes that the result is at best your child's life—his very soul—can you only a mechanical performance. still conscientiously say, "Anyone will do These note-bound students should try to to teach my child at first"? On the con- master the thought which the piece extrary, you will make certain that she is not presses before attempting to practice the only a good musician but also well trained notes. They can do this by listening to

one seldom finds a teacher who is equally To that mighty army of loyal, ever-giving, ever-serving co-teachers, I would ask,

art to raise the soul above all earthly

3. Describe your idea of what "teach-

4. When should the tonic triad be

5. What are some similarities existing

She would be wasting valuable time. She The Student's Debt to Radio By Sylvia H. Bliss

THE music student who tunes in for with a large number of compositions, fre-

wait for years to learn that most interest- dition may be fulfilled during a radio conwhen, through it, he may correlate the nothing but the music, and he wl.o listens instrument for practice, that his work has become more objective. He is concerned less with specific action than with beauti-THE "REAL teacher" will cause the ful effects. He finds that he is attaining pupil to understand the close relation- the end for which Leschetizky so labored

swift departure from the key but a short, With the true teacher's encouragement detached note; legato, not a style of touch are very late in acquiring. A constant

he knows and to do so with great dispatch one asks. These are the effects for which

Note Bound By JANE FELLOWS

Commands!

By HELEN KWIATANOWSKI

March! How enthusiastic the children are Give similar commands using stactate about following commands! They love to touch and shadings such as creeof instilling within the child the thought SELF-TEST QUESTIONS ON MRS. "play soldier" and they find that carry-that, "Of all the arts, great music is the DUNNING'S ARTICLE ing out orders is exciting. Why not apply variety the shadings and touches may be a line or the carry years most immilitary tacties to the piano lesson so that played against each other. For more contents military tactics to the piano lesson so that the pupil will find a "dry" five-finger excommand, Together march; left arm. 2. What is the harm of such memory ercise so interesting that he will enjoy

Ask the child, "tave you come army piano. Also, both touches and shad-soldiers marching?" Do they have a ings can be combined and played on any soldiers. What is he called? Let the octave. Scales may be practiced in the child pretend that the teacher is the gen- same manner. child pretend that the teacher are the soldiers. Besides technical advantages gained by

The pupil himself is the captain. Next command, Left army on low octave. home.

THE ETUDE

THE ETUDE

cato; right army legato. Or, you may say, Together march; right army forte, left Ask the child, "Have you ever seen army piano. Also, both touches and shad.

practicing the five-finger exercises in vari-The pupil himself is the captain.

Startle the captain with this order: Sit ous ways, the pupil applies his knowledge up straight! Fold hands in the lap! (In of musical terms to his playing. Obeying the commands teaches him to this.) up straight! Fold hands in the tup! (At the commands teaches him to think quickly is taken for granted that the pupil knows the commands teaches him to think quickly is taken for granted that the paper and accurately. At the same time he is the different octave locations by manner, the similar time he is Right army place on two-lined octave, kept interested and is anxious to give the Soldiers march forward and back legato. commands to his "soldiers" when he gets

Wagner, the Voice of the Nineteenth Century

By SAMUEL G. AUSTIN

the materialism of the age.

texture of his music, seem forever pro- dreamed in the days of affluent power."

According to Paul Rosenfeld in his claiming the victory of man over the Accounted to Fail Rosenten in any arrange for extension and over the missical Portraits, "Nagare's music was energies of fire and sea and earth, the "sign and symbol of the nineteenth lordship of creation, the suddenly begotten century," and the musical expression of railways and shipping and mines, the cataclysm of wealth and comfort.

"Wagner's music is the century's pæan "His work seems forever seeking to of material triumph," says this author, form images of grandeur and empire, "It is the cry of pride in its possessions, its flashing with Siegfried's sword, commandaspirations toward greater and even ing the planet with Wotan's spear, up-greater objective power. Wagner's style building above the heads of men the castle is stiff and diapered and emblazoned with of the gods. It dares measure itself with the sense of material increase. It is brave, the terrestrial forces, exults in the fire, superb, haughty with consciousness of the soughs through the forest with the thungigantic new body acquired by man. The derstorm, glitters and surges with the tonal pomp and ceremony, the pride of the river, spans mountains with the rainbow trumpets, the arrogant stride, the magni- bridge. It is full of the gestures of giants ficent address, the broad, vehement, gran- and heroes and gods, of the large proud diloquent pronouncements, the sumptuous movements of which men have ever

Landing Safely After a Leap

By G. BROWNSON

JUDGING accurately the distance from one note to another is an art most students striking of the wrong note leads to the istic faults. By practicing the scales in the following manner one becomes gradually accustomed to larger intervals and

finally plays with ease any skip required. one octave the range may be extended to

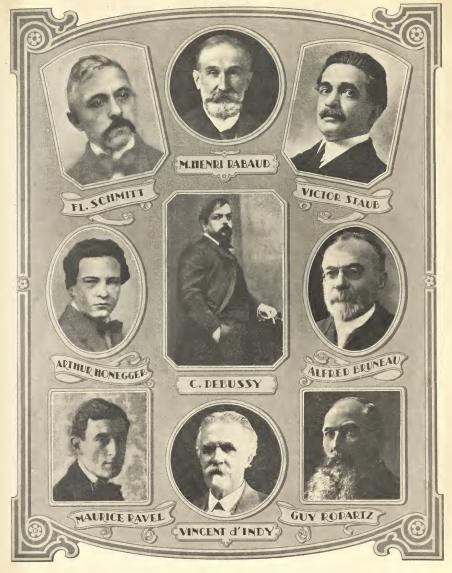
When all scales-major, minor and chrotwo, three and four octaves. But one note matic-are gone through in this way in only should be added at a time (the accompanying exercise being used as a pattern). Absolutely strict and even time should be kept. Since it is the tendency to "slow up" at the points marked so pupil should be most careful to retain correct time at these places. The exercises are to be taken first hands separately and

The Beat in Whistling

By N. B. SMART

only a good musician but also went trained notes. I hey can do tune by assuming to in the best methods of teaching children. Someone else play the composition while Is music really a necessary part of the its beauties are absorbed by a passive mind. child's education? Unquestionably, yet. It When they start practicing the piece they of the properties o is impossible to overlate the chains points come much easier because they have been used to the whist- not have more patience during tree.

It was taken to the whist- not have more patience during tree. The whist- not have more patience during tree. The was the waste of the whist- not have more patience during tree. The waste of the whist- not have more patience during tree. The waste of the whist- not have more patience during tree. The waste of the whist- not have more patience during tree. disappointed when we recognize the tune ened, would they not make better progress



LATER DAY FRENCH COMPOSERS

Later-Day French Composers

Short Biographical Sketches

By E. A. BARRELL

(See Portraits on Reverse)

ing was obtained in Nancy; then, in 1889, original number. Conservatoire, a post which he held with siderable favor.

The music public of the world has sec-Tragedy of Salome and many other compositions. M. Schmitt is a brilliant colorist, utilizing the marvelous resources of the orchestra to the full, and with that bon gout, or taste, which is a Gallic trait.
Songs, piano pieces, a violin and piano

sonata, and many other works have come from this composer's ready pen. In 1925 M. Schmitt's music for motion picture, Salammbô was greatly liked. This had its premiere performance at the Opéra.

Adroit-and Inspired

on October the tenth, 1873, the son of a ish critic, "Arthur Honegger attaches proved himself an assiduous and highly style as distinct from harmony and color. proved himself an assideous and highly style as distinct from narmany and course in the strength of the properties of th who have been awarded this prize we may to the listener. mention Berlioz, Gounod, Bizet, Debussy

Henri Rabaud was for some time conductor at the Opéra and at the Opéra er's music is sometimes sacrificed for the wielded the baton for the Boston Symphony Orchestra. At present M. Rabaud however, are undeniable, and these will is the different of the Paris Companyation. is the director of the Paris Conservatoire. grow increasingly apparent as time goes

His writings include several operas, on among which Marouf and Savetier du Caire are probably the best known, several Carre are profauly the test showing in E minor besymphonics, the sound (in E minor being a favorite in France, symphonic poems, C LAUDE ACHILLE DEBUSSY,
founder of what is known as "imstudies in Angers and elsewhere, M, in the French army. When the conflict cello and piano, an oratorio called Job, and songs, piano pieces and violin pieces.

André Cœuroy has said of Rabaud's music that it is "adroitly composed," which statement would lead some to think that Rabaud's music is rather more clever than inspired. But this is not so. It is in accord with the tendencies of modern French music, though not with the ultra-modernism of Honegger and Milhaud.

Thorough Musicianship

VICTOR STAUB has for some years V been associated at the Paris Conser-and other outstanding teachers, as a mem-of the specified period of study in No. and other outstanding teachers, as a mem-ber of the piano faculty. His training in McDebasy returned to Paris, where he quartets, songs, organ music and the fol-lowing defrant music and the fol-tion of the fol-there are the fol-matic and the fol-there are the fol-matic and the fol music was thorough and after the best always alterward resident.

French standards which insist on the strict.

M. Debussy's opera, Pellos and Mili
French standards which insist on the strict.

M. Debussy's opera, Pellos and Mili
French standards which insist on Pécheur d'Islande high fame. As a conductor, lecturer, chi
and Gibbs a Columna and the Columna and the Columna and the Columna and Co French standards which insist on the struct.

M. Demusy's opera, excess one after the property of the property

French town in the department pieces. This is especially so outside of Highly wrought and often difficult to perper Berton following and the most original since Curopin. Is devoted to the very large quantity of among the most original since Curopin. Is devoted to the very large quantity of among the most original since Curopin. Is devoted to the very large quantity of among the most original since Curopin. Is devoted to the very large quantity of among the most original since Curopin. Is devoted to the very large quantity of among the most original since Curopin. Is devoted to the very large quantity of among the most original since Curopin. Is devoted to the very large quantity of among the most original since Curopin. Is devoted to the very large quantity of among the most original since Curopin. It is devoted to the very large quantity of among the most original since Curopin. It is devoted to the very large quantity of among the most original since Curopin. It is devoted to the very large quantity of among the most original since Curopin. It is devoted to the very large quantity of among the most original since Curopin. It is devoted to the very large quantity of among the most original since Curopin. It is devoted to the very large quantity of among the most original since Curopin. It is devoted to the very large quantity of among the most original since Curopin. It is devoted to the very large quantity of among the most original since Curopin. It is devoted to the very large quantity of among the most original since Curopin. It is devoted to the very large quantity of among the most original since Curopin. It is devoted to the very large quantity of the very la training used in the department pieces. This is especially so outside of Highly wrought and often unnear the product of the substance of the s in the northeastern corner of the courter, promounced non-hourt, is specially famous, preduced, and such famous relative and such states of the courter, promounced non-hourt, is specially famous, preduced, and such famous auties as the The date of his hirth was September twen.

The date of his hirth was September twen and pianists all over the world have environmentally the promount of the promo ty-eighth, 1870. His early musical train-joyed studying and performing this most for the songs composed by this master,

de Rome for his Semiramis. In 1922 M. but most effective. For young players M. Croche." Schmitt was made director of the Lyons Staub's Two Companions has achieved con-

Pacific 231

onded the interest of the French music apublic in Schmitt's Paulm XLVI, his "sym Havre, March 10, 1892. Ever since and had their son learn the violoncello pupil at the Conservatoire. In 1901 M. phonic study, The Haunted Palace, The Pacific 23t, that thrilling musical locomo- while still a boy in order that he might Ravel was awarded the second Prix de tive, first roared its way into the ken of join them in the performance of chamber Rome. Thereupon, like most candidates the musical world, his name has been remusic. Among M. Bruneau's teachers at for that honor who partially or completely nowned. Even before this time certain the Conservatoire were Franchomme and fail in their first attempt, he decided to the Conservations were reactioned as the reconservations were reactions and the rest of his works, such as Horace Victoricus, Massenet. He did not win the Grand Prix try again the next year. This time [1902) had crossed the boundaries of his own land de Rome, for his composition was thought he fared no better, nor did the third and and had become known to a somewhat too "advanced" too warrant the complete fourth attempts (1903 and 1905) bring limited number of foreigners, while in approval of the judges. Instead he was success. France itself still earlier compositions awarded the second prize.

The Zurich Conservatory and the Paris famous Pasdeloup Orchestra while still a been performed and applauded. Among Conservatoire provided the young musi-student at the Conservatoire, and this close these were his hauntingly lovely Pagente cian with the technical and theoretical training which was to fit him for the writ-highest type of musical ensemble stood Among the galaxy of Ravel's writings

posets and teachers and the son of a conformal service of the son of a conformal service servi

composition, made its debut in Paris.

The emotional element in this compos-

Founder of Impressionism

wonderfully gifted pupil so knowingly in effective stylistically and strongly original," manship, formal excellence and musical CTOR STAUB has for some years wongerfully gitten paper so snowingly in-been associated at the Paris Conser- all the requisites that he was enabled, in Prominent among M. Ropartz's com-worth that we associate with this composer-

It is to be regretted that more of M. and require skillful interpretation.

Wagnerian Theories

association with the inner workings of the and the now-famous Jeux d'Eaux.

much liked piece is Le Jardin du Paradis In 1924 Honegger's Judith, a dramatic which had its first performance in 1921,

Of M. Bruneau's non-operatic compositions, mention should be made of the Requiem which is highly impressive.

A Pupil of Franck

in Brittany, in a town of the name, Guin- from complete. Sec, and deed in France and the control of the cont

French standards when musical theory, technic, hissande is a favorite on operatic stages the
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Le Pays, a threact music drama. From
life has been abusy L'après-midi d'un Faune, the suites, theria mot encouraged.

Although M. Staub has composed music and La Mer and the three Nocturnes.

Although M. Staub has composed music and La Mer and the three Nocturnes.

F LORENT SCHMITT first saw the of all types and dimensions, his name is Debussy's writings for the piano are his exceptional success as a composer. He light of day in Blamont, a small become that the composer of the piano are his exceptional success as a composer. light of day in Blämont, a small known chiefly for his delightful piano among the most original since the patho are as exceptional success as a composer. He light of day in Blämont, a small known chiefly for his delightful piano among the most original since the patho among the most or

Traces of the Spanish

for the songs composed by this master, they are decidedly of the art song type MAURICE RAVEL, brilliant French the went to Farts, where he attended the classes of Lavignac, Massenet, Dubois, Get. Stabl's piano pieces are not known to dalgae, and G. Fauré at the Concervatiors. American students. His Yalse Lente is a lent entries with the stable with the stable of the stable with are foremost elements of the music of

A LFRED BRUNEAU was born in When he was twelve he went to Paris, Paris on March 3rd, 1857. His where, after preliminary studies with

However, he had been busily composing M. Bruneau had been a member of the all this while, and many of his works had

HENRI RABAUD is one of the most ing of his long list of notable composite important of French conductors, composers and teachers. He was born in Paris

In the words of Eric Blom, noted Brit
Of course, he is looked unon, above all incompositions of the palaxy of Ravel's writings are the following especially fine compositions:

Of course, he is looked unon, above all incompositions of the palaxy of Ravel's writings are the following especially fine compositions:

Of course, he is looked unon, above all incompositions of the palaxy of Ravel's writings are the following especially fine compositions:

Of course, he is looked unon, above all incompositions are the palaxy of Ravel's writings are the following especially fine compositions: else, as an opera composer and one who for solo voice, the set of songs called Two of Bruneau's most successful the ballet Daphnis et Chloé.

Composer at Sixteen

VINCENT D'INDY was born in Paris on March 27th, 1851. As a boy he received musical instruction from Diémer, Marmontel and Lavignac. When sixteen M. d'Indy studied by himself Berlioz's famous treatise on orchestration and there-GUY ROPARTZ, one of Cesar upon commenced to compose, despite the Franck's many noted pupils, was born fact that his preparation for this was far

pressionism" in music, which is allied to Ropartz went to Paris, where he at once was over, he at once returned to his music, pressionism in the other arts, was born placed himself under Dubois, Massenet studying this time with that incomparable impressionism in the order arise was soon poaced musculations. Additionally, additionally an experimental policy and the property of the prope

(1873) entered the Paris Conservatoire, rector of the famous Strassburg Consuch as the "Wallenstein Trilogy," the remaining inter for freeten years. Long this time he was under the guidance of the foremost members of the faculty of Guy Ropartz's works is the American, importance in the history forech music. Edward Burlingame Hill, professor of must be in the control of the Four of his masters and themsexes the Ledward Buringame Hill, professor of mu-ceived the Grand Prix de Rome in their six at Harvard University, who speaks of songs, organ pieces, string quartets and so student days and hence prepared their Ropart's writings as "tensively transition," forth, all exhibit the same careful work-

Time-Saving, Hand Moulding Exercises for Piano Students

By Margaret Anderton

New York, the members of which, being largely business girls and men, find result-getting. Do not overdo these exercises at the start.

Note. This muscle-stretching work away from the piano was originally little time to spare for piano keyboard practice. During the past eight to ten devised by Margaret Anderton to meet the peculiar needs of a Piano Class in years these exercises have been tested and found to be both time-saving and

HE SAVING of time is a great point in these eager days. Playing the piano well with as little daily keyboard practice as possible is something the majority are finding really a necessity It is to help meet this need that the fol lowing muscle-stretching and finger-flexing physical exercises away from the piano have been devised.

While a few of them, a very few, can be used for juveniles, they are especially designed for the adult hand, for the muscle-bound hand. Teachers of piano simply must be able to demonstrate points of technic to their nunils and woe he if their fingers are not nimble enough nor their muscles responsive enough!

How can I get back my lost technic quickly? (They always add this "quickly" when they seek me for such purposes.) Adult beginners of both sexes, ranging

in age from seventeen to seventy years, need quick results. The terrible drudgery and the hours of wearisome scale practicing are not for them.

The real way to obtain mastery of difficult technical passages is by first getting the quick response to the nerve impulses. The gymnastics of those portions of our bodies used for piano playing must therefore take precedence over that old mechani-cal repetition of difficult pianistic passages at the keyboard until one is quite discouraged and one's neighbors greatly encouraged to break the sixth commandment.

Do not mistake me here. The piano keyboard practice is also necessary, but there are many spare moments, many times with most people when it may not be feasible ssible for them to sit down at the piano for practice and yet when they have ten minutes or so at their disposal. It is in filling this need for saving time and for getting direct and quick results at the piano that the following muscle-stretching work is excellent. It is done away from the instrument entirely and always. If carried out steadily day after day there the "feel," in your spread hands, which Wrist-Flexing Vertical Exercise will be surprising results in the ready suppleness of wrist and arm and the quicky acquired nimbleness of fingers. Besides, technic will be developed in half the time.

Lateral Finger Extensor Muscle Stretching

THIS EXERCISE can be done in bed with the back restfully propped up by pillows, a flat piece of cardboard across the knees. However, it will probably prove more profitable if one is seated at a arms, from elbow joint to extreme tips of together again. fingers, with stretched palm down and all absolutely flat. Seat yourself very comfortably in a chair with a back. The four consecutive days. On the fifth day, Repeat this briskly, until you have made exercises, already explained, for a full and must stay relaxed. Lay the entire exactly double speed, doing consecutively forearm across the table, fingers and thumb eight in all. Do not be alarmed if a feel of movements in piano playing, the lateral First: The lateral finger-ex close together and perfectly flat. This is ing of soreness comes around the hands backward and forward, from left to cle-stretchings. a slow physical movement, with much the first few days. It will wear off, right (used for our extensor work), and watchfully relaxed thinking. Next, slow. Plung your hands and arms into hot the errical, up and down (used for our ereisings; by stretch each finger apart from its water, then into cold, and give them a flexing work). We have to train our Third: extensor position. Do not force the spread. piano playing, or especially stiff, rub a lit- to these two movements, our arms to these tion finals



MARGARET ANDERTON

one has when yawning.

relaxed. Imagine your elbow, especially, one lightly in each hand. Again rest resting on a pillow—really resting. The forearm, elbow and wrist on your table, same with your wrist. You will find this seating yourself as before.

latter member will want you to rise and This is a brisk, physical movement. All

spine, while erect, must be well supported and thereafter, add four more times, at twelve upward jerks.

ne has when yawning. See that your forearm keeps completely $M_{\rm size}^{\rm AKE}$ TWO balls (about tennis-ball-size) out of twisted paper. Hold

"help the spread" of the fourth and fifth vertical up and down movements for the fingers especially. You should keep the piano are brisk, as they make for supplenic at the piano during this period, and wrist easefully close to the table. After ness. Jerk the wrist sharply up until you avoid too much heavy octave or exacting you have your spread, still keeping this can see the nails of all your fingers as they chord or arpeggio playing until your first wide-apart position between all fingers, lightly hold their ball. The forearm rests think a relaxed feel in your hands and on the table during this wrist work. Hold table. Select a table broad enough to ac- forearm. Hold this position while you the hand sharply back thus for one count, commodate the entire length of your fore- count four; then slowly draw your fingers then drop the wrist, with a flopping action which will bring the finger tips of the This physical exercise should be repeated hands holding the ball in contact with the not to begin doing the muscle work which four times, both night and morning, for table. Thus it will be, jerk, one, drop, one. here follows until after you have done the

At the same time get all the width that the olive oil, as well as the water, between you can between each finger. Try to get each finger knucke, and finger knucke, as the water of the work of the same two unovernents. The lateral work of the same two unovernents are the movements. The convernents work of the same two unovernents are the movements. The same time two unovernents were the movements and the same time to under the movements are the movements. The same time to under the movements are the movements and the same time to under the movements are the movements. The same time to under the movements are the movements are the movements and the same time to under the movements are the movements. The same time to under the movements are the movements are the movements and the same time to under the movements are the movements. The same time to under the movements are the movements. The movements are the movements. The movements are t

fingers, the slow extensor finger thinking (you will find yourselves "thinking findays on these) and (2) the vertical work of our wrists, the fast flexing work.

Muscle-Making Exercise

A LL THE easy or difficult movements of fingers, hands, wrists, arms or shoulders required for our piano playing are brought about by the swift and reg-ular contraction of certain muscles. It is entirely from the flow of blood that our muscles derive their strength. It is the quick flow, with the consequent increase of circulation, from which the muscles derive the nourishment which enables their fibre to grow. The muscles themselves move by quick nerve force. That which makes the difference between stiff and supple piano hands is therefore a matter of circulation of the blood. Anybody by a little brisk action can soon "make mus-The following physical exercise should now be performed.

Stand upright on the balls of the feet; throw out both arms freely palms of hands open, as if to receive a gift. Turn the hands rapidly over again and again. as if inspecting their backs. Now clench your fists sharply and tightly. Unclench, Repeat this process six times with thumb outside the fingers. Repeat the same thing six times with thumb inside the fingers of the cleuching hands. Next, double your speed for six times more, alternating thumb inside, outside, inside, outside. Thumbs should point inward. Now pause, stretch your arms easefully and slowly. as in act of yawning, bring finger tips to rest on shoulders. Relax. Let arms drop naturally to your sides.

The muscle-stretching work is done in the morning. The same process will be repeated at bedtime. Warning. Do not overdo this. Bear in mind that your muscles grow during the period of rest after the exercisings. Do these not more than twice a day; the best times are morning and evening. Nothing is gained by incessantly repeating the exercises, and frequently, by doing so, much is lost.

In about ten days of consecutive repetition you will begin to feel some results. Do not practice your ordinary finger techformight of these muscle-stretchings and flexings are past.

We shall next take up the matter of the finger-flexings and also of the knucklestrengthenings. I would ask you, however, fortnight in the sequence of their presenta-

First: The lateral finger-extensor mus-

Second: The wrist-flexing vertical ex-

Third: The muscle-making and bloodneighbor until all are widely spread to full brisk rub. For hands very unused to fingers to these two movements, our wrists circulating work followed by the relaxa-

double up on the speed.

part of a pianist's fingers.

pianistic feats which have to do with

ings to bring this about-quickly.

Watch out for this constantly. It is wis- Now bend swiftly down the left finger est to do the first and second physical tips from the nail-knuckles only. Make six exercises one hand at a time, for the first rapid jerks down and up. The left finger fortnight. The third physical exercise should snap down against the side of the should always be done with both hands supporting right fingers. Do this to each at once. During the one hand at a time fanger in turn. Next transfer the support work, keep a watch over the non-working to just below the mid-knuckle joint and hand, for it will have a tendency to get bend each finger six times down and up taut or to move in sympathy with the one from that joint only.

Again lower the supporting right hand The unoccupied hand should lie on the and bend each left-hand finger sharply table, in a non-participating quiescence, down and up six times from the hand-

This is not half so easy as one would think, knuckle joint only. You may need to use and you will have to keep your eye on it. part of your right fingers to hold back gently the other left-hand fingers, as you bend each one down and up from the The Third Week of Muscle Work THIS LATERAL finger-extensor work is so very valuable in what it does to your hand that we shall use it for back those very gently. No forcing must some time, but on your third week you begin not only to work for more indebe allowed. After completing all the fingers of the left hand thus, go through the pendent extensor finger efforts but also to start in with both hands at once with the same processes with your right-hand finfirst physical workings. Retaining, of gers, each in turn, each joint in turn, using course, the same opening table approach the left-hand fingers as the supports. and position, and doing the lateral finger extending as before, we now add rhythm

Again turn your hand, palm up. Examine it closely. You will note mounds, finger mounds we shall call them, near the and also an independent dual action of the point at which the fingers start from the body of your hand. Your center palm has a slight hollow. There is a wrise-mound a slight hollow. There is a wrise-mound the conception of The left hand does lateral finger extenda singui notion. There is a wrist-mound also near the wrist. Keep these terms in present time he is connected with the teach-permit of an instant conception of the own ing work, as before, but definitely to the count of four (a whole note), paying out meanwhile the extensor work of each

finger to match with even quarter-note Next: palm flat, fingers flat and close pulses. The right hand during the above together. Bend all four together swiftly performance has remained with fingers at down from the hand-knuckle until they length of your fingers will reach). Resome statements about his work especially and still more deserving of the attention rest and close together. (Now comes the fun.) As the left-hand fingers slowly and peat six times. Next bend all four fingers for them. rhythmically close together, the right-hand fingers do their lateral finger extensor at once from your nail-knuckles until finmovements, also rhythmically. In other ger-tips touch the finger-mounds. Six rewords, the left-hand fingers open up while

the right-hand fingers are closing in, and Do this with each hand in turn, always the right fingers open up while the left are separately.

closing in. Repeat these movements of both hands at once eight times. Then Let us now turn to that most important bi-daily exercises with the relaxation finals (refer back for details). (Several students who come to me from a distance tell me they do this part of the work while travel-OUR FINGERS have three sets of ling on the train, thus using every spare spirational concept. The Knuckle-strengthening Exercises knuckles to control, the nail-knuckles moment. They can readily be done while

(nearest finger tips), hand-knuckles resting in bed, too.) (nearest finger tips), hand-knuckles restug m bed, too.)
(where fingers join the hody of the hand) While all the foregoing muscle-stretchand the mid-knuckles (half-way between ings and flexings are given you at this one
and the mid-knuckles (half-way between ings and flexings are given you at this one
and the mid-knuckles (half-way between ings and flexings are given you at this one
are middle distinction of destiny. The
program included with the work describes

Two ALBUMS of interest recently
program included with the work describes

The program included with the work describes are the program included with the work describes are the program in the progra nail and hand-knuckles). Of these, for time, do not be foolish enough to attempt pianists, the nail and hand ones are the doing the knuckle work until after the most important. The bent firmness of the end of your third week on the preliminary nail-knuckles, when playing piano, are what physical movements. When you undergive clarity of touch, and they are pretty take it, reverse the sequence of your other hard to control. The hand-knuckles in work so as to have the slow, lateral finger their vertical actions are what give to extensor work follow right after this pianists that flexible flectness of fingers by knuckle work. By the fifth week you will

must never be rigid. The fingers have to be very similar to the blade of a fencing up and down movements at the biano?

If you get hold of one of these and bend the blade to the hilt, you will best grasp my meaning. It will bend but will not break. It is somewhat similar to the

"feel" of elastic firmness and non-rigid and runs? strength which we have to get in our fingers. Here follow the physical work- ended?

Knuckle Exercises
(No table for this work)

SIT BACK easefully. Turn the palm of the left hand, as if to examine it made then dependent won each the root to the first hand, as if to examine it made then dependent won each other or a some other accompanying medium, for extending the second movement with the second movement with the present that the present that the present that the same through must be present that the same through the present the present that the same through the present the present that the present that the same through the present the present that the present that the same through the present the present that the present through the present the present the present through the present the present the present through the present the present that the present the present through the present the present the present the present through the present the present the present through the present the present through the present the present the present through the present the present through the Take three fingers of the right hand any some other accompanying medium, for exlightly but firmly place them in turn across some other accompanying medium, for exlightly but firmly place them in turn across some other accompanying medium, for exendowness of this work from the standradiate none but introspective minds. lightly but firmly place them in turn across solutions of all their best and most effec-each finger of the left hand on the palm piointation of all their best and most effec-each finger of the left hand on the palm biointains of all their best and most effec-point of pure music. The work has a dis-work is recorded on four discs, View each finger of the lert nature of the panel of the musical possibilities in ensemble."— times Brahmsian musical incomplete work has a dissipation of development, album M.38.)

Master Discs

A DEPARTMENT OF REPRODUCED MUSIC A DEPARTMENT OF AMERICAN VIOLED A SPETER HUGH REED

A Separtment dealing with Matter Dues and written by a specialist. All Matters
Dues of eshaptions imperiment model and reference of makers. Cereprocheses, excluding to the closes thesis be addressed "The Errors, Dept. of Reproduced Munic, clining to the climate thesis be addressed." The Errors, Dept. of Reproduced Munic.

sympathetic downward trend from the other activities, an International Conjuga-inext-door ingers, especially noticeable ser's Contest, with prizes for orderated for true instrumentation. next-door fingers, especially noticeable ser's Contest, with prizes for nucleous for tuse instrumentation, with the hand-knuckle bends. Always hold works as a tribute to the melodic genuine of There are moments of almost ethered works as a tribute to the melodic genuine of the moments of almost ethered works as a tribute to the melodic genuine of the moments of the moments of the melodic genuine of the moments of the moments of the melodic genuine and the melodic genuine and the moments of the melodic genuine and the melodic genuine of the moments of the melodic genuine and the melodic genuine of the melodic genuine and the melodic genuine are moments of almost ethered genuine and the melodic genuine and the melodic genuine and the melodic genuine and the melodic genuine are moments of the melodic genuine and the melodic genuine are melodic genuine and the melodic genuine and the melodic genuine are melodic genuine and the melodic genuine are melodic genuine and the melodic genuine and the melodic genuine and the melodic genuine are melodic genuine and the melodic genuine are melodic genuine and the melodic genuine and the melodic genuine are melodic genuine are melodic genuine are melodic genuine and the melodic genuine are melodic genuine and the melodic genuine are m Schupert. The grand prize the schupert, with do not reveal themselves upon a first bear. Kurt Atterberg, Swedish composer, his "Sixth Symphony." This work which ing. The fault lies in the recording which ETUDE next month. Besides this grand the first of which was the adjustment of

> College of the New York University. It purposes. will undoubtedly interest the readers of We believe Mr. Haubiel's score is a se-THE ETUDE to know that Mr. Haubiel has rious, well-made one, deserving of the prize

"My work is a series of twenty-two people. Handel in the Sarabande form," he tells issued by Wm. H. Wise and Company, the

"It was my intention to create a work portraying the cycles through which tite

a film scene on the silver screen. 3. What is necessary in the process of somewhat scholastic upon a first audition strong within itself to maintain its own because of its adherence to classic forms, independence of thought and line. 4. What joints regulate flatness of fin- Since the romantic times many critics uners in rapid scale passages, trills, tremolos fortunately have confounded classicism music underhand. It presents with melodic with academicism. I feel that the tide of elasticity Franck's concept without an ut-5. How are the bi-daily exercises to be modernism has turned and a return to due quantity of sentiment. The first more classicism is clearly outlined."

Philosophy and Pure Music

yet we do not believe it is imitative. There

HE UNIQUE observance of the are many signs of erudition in the work Schubert Centenary by the Colum-yet a study of the score displays no laborate the score disp Schubert Centenary by the company sponsored, among rious scholasticism. It is a work heavily bia Company sponsored, Compo-scored yet sensibly conceived with a regard

has been recorded will be reviewed in the unquestionably called forth many problems. prize there were ten zone-prizes. The the score to an orchestra for which the prize there were ten zone-prize winning work of the American zone was work was not written. The composition winning work of the American Zone with should have been recorded by a large sym phonic orchestra in a concert hall, in order Haubiel is a native-born composer, now to present that living flexibility of line in his early thirties, whose musical train- which Haubiel has conceived. This lark ing faculties of the New York Institute poser's wishes, though several auditions of of Music and the Washington Square the work do more or less fully reveal his

"It is conceived in a melodic manner makers of the records of the English with somewhat elaborate polyphonic devel- Singers. It presents two negro dances, one These, you will notice, are all vertical opment. "Karma" was first started four the concept of a negro and the other that these, you will notice are all vertical someoments and so must be done briskly. The state of the spired. It would be impossible for me the younger pianists, plays them most to altar any passages today, without de- commendably and true piano resiliency is (one ten-inch disc, number 170).

the ascending and descending lines of the cause of their exceptional merits in recordmusic. Unfortunately in recording this ing and interpretation. The first of these work it was found necessary to omit six is Franck's Quintet in I minor for piano of the variations. They are Contemplation, and strings played by Alfred Cortot and MacIstrom, Repose, Gayety and Ideals, in the International Quartet of London. The the "Resurrection" section, and Fulfillment difficulty of recording the piano with and Peace, in the final section. In the last strings and getting a perfect balance is plantists that nection meeting rapid scale passages, have attained a wonderful ease and lim-which they make their rapid scale passages, have attained a wonderful ease and lim-repeat the original theme and have it skill as well as interpretive artistry. variation, which is omitted in recording, I an exacting one requiring some mechanical gradually fade out into nothingness, like has been most successfully accomplished in "Teather-duster" effects. The mid-knuckles "related in the fings" stretching cererized in the fings" stretching cerein ce film scene on the silver screen.
"I cannot say that I think, the recording with music-lovers and must surely present Therefore many people may find it seems try of strings-yet sufficiently clear and

> ment of this work, with its energy, seem like a question which the composer would ask of life. The second movement with

(Continued on page 141)

The Costume Recital

Its Preparation and Presentation

By I. F. MAGUIRE

The Costumes Shown May all be Made from Butterick Patterns. See list at end.

COLONIAL

THE ETUDE

As a diversion from the usual drab program, the costume recital has proved to be of great value to the students, teachers

The first movement toward a recital of FAIRIES this kind is, of course, the selection of the music. Bright pieces that have the essential melodies and rhythms most characteristic of the different races of people and those which express the recognized spirit of the holidays and seasons should be selected. Each student should be costumed according to the piece to be interpreted. Characteristic steps and modes of walking are given for the entrance upon the plat-

Care should be exercised in giving the pieces to the students. Each pupil's individual type, musical ability and the type of music that he most enjoys and can best portray must be considered, and music suited to these qualities should be given to

Groups of children can be used. A fairy group can be made interesting by dressing children in pastel shades and grouping them around the piano while they in turn play their fairy pieces. The Indian group can also be made interesting by having the children appear in an Indian war dance.

Great interest is manifested in such an occasion by both students and parents. It is found that music presented in this manner becomes vastly more entertaining, a really enjoyable experience to the student. The following material may be found use- Spanish ful to teachers in preparing a program of

Minuet. W. D. Armstrong 2½ ginia Dance sands) F. P. Atherton 4 ady C. W. Cadman 3 Sanish Dance Heller Nicholls 3 Spanish Dance Heller Nicholls 3 Spanish Dance Frontini 3	Piano		rade
the Pioneers Spanish Dance E. Granados 5 Nita Dance Ducelle 3	ginia Dance ands)F. P. Atherton 4 adyC. W. Cadman 3 oned Dance, F. B. DeLeone 3½Paul Bliss 3	Spanish Dance	3 3 3 3 5

E. R. Kroeger 6 DUTCH WitchesJ. H. Rogers 3 Margot's Wooden Shoes, E. Poldini 3 At Ye Olde Mill C. Zeckwer 5 Dance of the Wooden Shoes Courtly Dance George Dudley Martin 31/2

ORIENTAL

Fairies J. H. Rogers 3 The Elf's Story . . W. D. Armstrong 2½ Puck E. Grieg 5
Dance of the Elves E. Grieg 3 At the Fairy Spring E. Meyer-Helmund 5 E. J. Decevee 3

Moonlight Revels C. André 31/2

American Indian Rhapsody P. W. Orem 8 Kiowa Apache War-Dance

Graceful

New Vira

(four h

Old-Fashi

Priscilla

March of

C. Troyer 7 Indian Love Song...C. W. Cadman 3½ American Indian Sketches...Wright 3 Indian LodgeE. MacDowell 4 In the Red Canoe C. W. Kern 3 Indian Legend, from Prairie Sketches C. W. Cadman 4
Indian DanceViolles 4

Caprice Espagnol. . . M. Moszkowski 9

(four hands)L. Schytte 4 Wooden Shoe Dance......Bartlett 5 Dutch DancesRoentgen 4

A Bit of Blarney Vincent 4 At the Donnybrook Fair John Prindle Scott 4

Donnybrook Fair Roberts 3
The Top o' the Mornin' ... P. Scott 4
Dennis and Norah P. Scott 4
Irish Lullahy A. C. Quinlan 3
Irish Reel N. Louise Wright 2½ Tam o' Shanter G. W. Warren 5 Londonderry Air ...F. Himmelreich 5

Two Themes from Scheherasade N. Rimsky-Korsakoff 3

Song of India.N. Rimsky-Korsakoff Dance of the Bajaderes. C. W. Kern 4 Oriental DanceL. L. Loth 3 In CairoTheodora Dutton 3

JAPANESE Japanese LanternsF. Keats 3 Cherry BudsF. Keats 3 Japanese DancePennington 3 Cherry Blossoms H. Engelmann 3 Japanese Study E. Poldini 6
Japanese Dance R. H. Terry 4
Japanese Dance ... Vera Richardson 3

Cortège de Pulcinella R. Leoncavallo 5 Harlequin's Serenade E. Schütt 5

PunchinelloE. Schütt 5 To SpringE. Grieg 5 Spring ... E. F. Marks 6
Rustle of Spring ... C. Sinding 6
Summer Song ... A. Backer-Grondahl 4 Autumn Intermezzo .. W. R. Spence 3

Winter J. S. Svendsen 6 SOUTHERN Pickaninny DanceF. E. Farrar 2 A Banjo Tune ...N. Louise Wright 3 Banjo L. M. Gottschalk 8 Jolly Darkies K. Bechter 2 Levee Capers G. L. Spaulding 4

Dances Nature and Folk Dances.









THE ETUDE

Be graphual Sketch B ON N DENMARK and the law total Day

go to for that of the man al art

As a se hild be doplayed by mus at

learning to perform quite at

the flute but in later years

II trit serious study was under the

Tale later was enabled to enter the

to the Danth composer, Not

Reval Conservatory of Copenhagen and

at I'am and met the French composer

III Busch's compositions cover a wide

alom, as attest his Hamontha, his

a great lover of nature and the

ontdoors, receiving the inspiration

Chant from the Great Plants was

ded the prize in a comest, sponsored

I Iwm Franko Goldman, for original

has been selected as the contest num

teri will be greatly interested in

woode which has been prepared by

imposer of this symphonic episode

all Class A bands in the National

School Baml Contest for 1929, and

() TTF A little story is connected with

the music for an outdoor pageant

ollecting material and making

ker her. These, together with all my

carcarcript compositions, were later lost

when our Studio Building in Kansas City

destroyed by fire, and only a few

set give the pageant music further thought

Franko Goldman was offering a prize for

o) original composition for band. My

enthusiasm for the band also returned

and I set to work writing from memory

been saved. The Chant was the result

lay principally to my early training-self-

taught as I was in this field in the in

truacies and the possibilities of the great

That I was successful in this contest I

I tried to forget my misfortime and did

A Chant from the Great Plants, it twenty five years ago I decided to

1 Herbert and Percy Grainger

nition for band, the judges being

n and S belius, f work le

See of	Acres .			-
-		- 16	Jane	-
Corpus Mil			Oleman Pi	
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Calo Moos	and A. Ampre
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Bly States	- Bir J Panish Con

			CH	3	-
Can	C	ly kee		K	Ole
Bunn.	2	lone			F
		Time C			Lan

A District Labour R M Walte

g f I ba , V Rs h A sah f Here's to the Sun N. Rimsh A - ash if Call of the Nile H Bemlung H b So g A M = t M; Delight

(fr / Garden) In the Garden of Salara C 18 Codman Come Bring Your Torches ... Lard

Ot 17 1011 The Lass Wish the Delicate Air .. fra-When I was in Kimberson Perity Pully Oliver ... Fraditional

Polly Willia -

Do not fear the difficulty of making the A little home ingenuity man be used or to a lor may avail howrisk restricted such as are illustrated on il near with the numbers given so that the restor may order them the sh and

Many turnes may be made by the utilition of crepe paper, where the

Parries from the Bitte h I at me Con Cilon 1 421 Pair N 6100 | pa | N | 1023 Oriental See December Creek Pare? C

"Ah! Imperial Majesty!" By MARY M PERMANTA

"As of the having put come etrage to M art a harpe bord, M rart said to him, Mr good friend, how much do owe | | | | leave this pace to row The poor man regard g him rather as a god then as a man replied, totally dissenrial Majorty Monescur le Maitre de Cha pelle de sa Majesté imperiale _ i _ 1 em not _ . It is time I have been frie d'ir

Well give me a commit 'A crown said Mozart. 'A good til low like yourself deserves more than a or " I and he gave him several durals The man retired repeating and with a low how Ahl Imperial Majesty

*Moore | Recyclopedia of Music.



Spunk

S PUNK is the batt ring rant that penetrates many an "invul-nerable wall. Take the co-of Grandma Fry of Girard, Oh. All honor to her! For years Mrs. Fry, a typical farmer's wife, drove a milk wagon for two miles in the early morn, through the streets of her town. She has raised, by the bye, eacht children and thirteen grandchildren

Primperity came, the boys and girls were "married off," and Grandma Pry found herself with too much time on her hands. All her life she had wanted to study music. She took her first le on in violin playing after she was fifty-six. Her friends pilloried her with riduule. Then she took up the harmon at, the satisphone, the trumpet, the barntone horn, the clarinet, the Hawanan gunar and the melophone. Not satisfied with this, she improvised an instrument made of a series of medicine bottles partly filled with water and fined to the scale. Once she saw a vaudeville violinist play the violin by holding the bow clamped in his knees, like a vise, and drawing the fiddle over it. Grand a Fry went home and tried it, and it worked.

We have never heard this artist play Doubtless the music she plays and the way she plays it would not exactly please mme of our readers. But after all that has very little to do

This persistent, ambitious "spunky" American woman found a furans of expression herself and has had a delightful time in making use of it. If half of the so-called young people had anything like the "spunk" of Grandma Fry, in seeking staty three, is considering an interesting offer to appear in

So that there might not be any possible minunderstanding, we submitted this little editorial to Mrs. Fry before publication. She was much pleased with it and sent us the following quetti letter, which we print exactly as it was received. Incile tall. Mrs. Fry sent us a picture of herself and her instrumenta Perimaphone and all.

Themline P.C.

I am returning the write up you sent me to read 1 am very well placed with it would not be better it was a mistake in one instrument I de no play the larinet but I play the musical saw. it had been for gotten in the pature i will send you another Kodak in a few days of my instruments wince this was published in the The stand of the seaded 2 more instruments i now play the the man a bass drum and symbols all at once, or at the same time that is the one t will send to you I would like to come to great put on a play think i show a play that no was at my age has ever dome i was asked to go to Pitsburgh Pa for one week a was offered one hundred and fifty \$150. thanking a far year kindness I remain, as ever

Mrs C Fry Please done me a line and or Mrs Catharine Fry, let me k that in recented good luck real and read the letter 1 am proud of 11

The Sostenuto Pedal By CHARLES KNETZGER

Publis often wonder whether the middle pedal on their piano is a tone-sustains or merely a practice pedal. There or merely a practice, the two types vital difference between the two types that difference between the two types characteristics of each may be sum up briefly.

The practice pedal has the effect deadening sound when an almost d instrument is required for practicing

The tone-sustaining or sostcuuto pedal prolongs the vibration of such tones a are held down at the moment when it though the pedal is still in use. The practice pedal has no sustaining power but merely deadens the sound of the piano and eliminates the annoyance caused by pra-

The sostenuto pedal is primarily used to sustain tones in the bass or any part of the piano, while the performer is at liberty to release the keys which are to be kept sounding in order to manipular other parts of the instrument. It is im portant to remember that the tones which are to be prolonged must be played immediately before the sostenuto pedal is depressed. The damper pedal may then be taken without danger of mingling the tones sustained by the sostenuto pedal with those sounded after it is depressed.

This pedal is likewise very useful in producing pure legato effects by using the hands and pedals alternately and in combination. Beautiful choral effects, sometimes called "phantom chords," can be ohtained by the use of the sostenuto pedal.

The following example, from Mason a "Touch and Technic," Book IV, will illus-trate the use of this important pedal. The chords marked bbb are not sounded but are merely pressed by placing the fin gers gently on the keys. The arpeggios must be played ff, and all other directions must be carefully observed. Otherwise the desired result cannot be attained.





Let the papil who is in doubt whether his piano has a tone sustaining or merely a practice pedal make a test of this exercise. He will find that, when using a practice pedal, the chords will cease to sound after the keys have been released.

"Music is fundamental-one of the great sources of life, health, strength and happicss."-LUTHER BURBANK.

DEPARTMENT OF

BANDS AND ORCHESTRAS Conducted Monthly By

VICTOR I. GRABEL

PAMOUS BAND TRAINER AND CONDUCTOR

A Chant from the Great Plains-A Symphonic Episode By CARL BUSCH

by some to the advice of Godard, he opportunity to listen while I was studying war and bringing with them their dead after 4, in corners and barrions at figure the annuance and encouragement in Paris. There for the first time I saw and wounded is wafted into the village 5, and finally in solo cornet at the thirt from a far. Their gradual approach to measure preceding Fig. 6. All these the and by reports of the New World, net, the ophiclende, and the families of the village takes place in form of a solemn matic suggestions must be presented with to Kansas City as a member of saxophones and sarrus phones. Employ processon in the course of which they extreme clearness. be belief String Quartet. After a number ment as an arranger for log amateur pass on to the burial ground. Then the this quartet became a nucleus bands also helped me in obtaining knowl-

20.5 Mr. Huste went abroad for fur—impired by an Indian scene from an out—Study of Omaha Indian Music.

Study with the composer, Englebert door pageant, illustrating early life in the While the natrumentation is for full merdinek, and appeared as guest-con. West. The opening measures recall a band, there are a few instruments which p with a number of famous European quiet summer's day in the village with may be omitted, if necessary, without aras. He has appeared as guest- the children engaged in playful pastime seriously impairing the total results-for or with the Chicago, St. Louis, De and the old men standing as interested, example, the alto and base clarinets which

Pullurmone Orchestra which was edge and routine in band arranging a halt by the procession, is once more of movement from 1 to 3 would be inter-A few years later this was work I shall quote verbatim the descrip-ployed for the gradual development of ment. Measures such as and strengthened and became the tive notes which appear on the band- this Symphonic Episode is an idealization score 'This Symphonic Episode has been of a theme from Alice C Fletcher's A

amused spectators. Suddenly the chant- are not found in every High School band.



to you the Southly false Fallet, will the marm of many to most important/ by a capable alto saxophomist, the part being curd for such purpose

The lengthy traductory matter extending practically to figure 6 is the most difficult, my by g constant change of time and rhythm It is meant principally to create atmosphere and, at the same time, the complete theme

buch references on our in horn i measures 5 and 6), in solo cornet

Es 1 Solo Cornet

frester dine

at the seventh measure preceding figure 3, again in oboe and flute at the second measwhich he was the conductor. French lands to which I never lost an mag of ventorious bravel returning from ure after Fig. 3, and the brind measure 5, and finally in solo cornet at the third

> The first section up to Fig. I must be a halt by the procession, is once more of movement from I to 3 would be inter-Ex. 2



must be given special attention in order to obtain satisfactory ensemble

At Fig. 3 the movement becomes light and carefree (the introduction of the triangle being important) and this mood may well be continued up to Fig. 5. Here a slight accelerando and crescendo is in order, concluding with a strong outhurst in actives and followed in turn by a dimin needs and estandanda in which the volucor net is heard in the tinal suggestion of the

Beginning at Fig. 6, the entire theme is now introduced by the English horn, and this solo should be played in a chanting manner. Something of the correct mood will be felt. I think, when noticing the responses in flute and clarinet later on. The supporting harmony must at all times be subdued (piana) so as to give the English horn opportunity for full expression



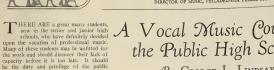


SCHOOL MUSIC DEPARTMENT

Conducted Monthly by

GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS



profession with every chance of making fessional music.
all possible success. Large cities have had The local box the event that the students show promise should be permitted to enter a vocational music course and receive intensive training in technical and related musical subjects in technical and related musical subjects. and aptitude in instrumental music, they in technical and related musical subjects tion, while the native-born have not had such as bass viols, tympani, and drum sets, the proper training. The time has come and whatever wind instruments will be as well as in certain required subjects. The Cass Technical High School of Dewhen the public schools should offer a vo-needed for the band, such as clarinets, troit has a splendid vocational course for the training of professional musicians. can boy or girl an equal or better prepara-

Cleveland, Cincinnati and many other places have recognized their obligations by offering vocational music courses, and it is fitting that all commercial and cultural centers should do likewise. From a commercial control of the commercial control of the commercial control of the commercial control of the contro cial point of view the amount of money Theory spent on music for amusement and cultural purposes and also received by the music trades ranks it high in the list of the na-tion's commercial activities.

schools to give these students standardized tests for musical talent and so inform

Preparation for the Course

A VOCATIONAL music course can be introduced in a vocational school or in some accessible high school with little actual expense, as the pupils will come in from all of the junior and senior high schools and relieve the overcrowding accordingly. Four teachers of music can handle upwards of sixty students. The curriculum can be arranged in order that fifty per cent of the time is devoted to Band practical music study. Each student en-ters the course with sufficient instrumental training to pass an examination of moderate difficulty on an orchestral instrument. In addition to this, he should pass the Sea shore tests for musical talent. Regular daily orchestra rehearsals should be held

Regular band rehearsals should also be held and each student assigned to study Band . instruments of the band. Class lessons of Chorus an hour in duration, given once a week by Counterpoint professional instructors, can be procured at a cost of \$2.50 an hour and will cover Composition I the needs of musical students who are studying wind instruments. All pupils should take regular training in sight singing and ear training.

These three activities provide the practi-

cal side of the course and produce players who will be of great commercial value in that they will have had intensive work in ensemble playing and in orchestra and band routine. Opportunities are open for those with experience who can "double on orchestra and band instruments.

The group of related subjects will include elementary theory and practice, har-mony, music literature, form and analysis, counterpoint and fugue, and composition.

Vocational Opportunities

ceive requests for the services of compe-tent players from local and other sources, less the biggest School of Music in the themselves with the assistance of their the four walls of a rural school house?

A Vocal Music Course in the Public High School By George L. LINDSAY

a	- 8	Orchestra	
	4	Band	
	3	Chorus	
and Practice I	5	Theory and Practice II	
iterature I	5	Music Literature II	
ic	5	Academic	
	J	Academic	
	30		
~	30	G 1 10 P	
Grade 10 A		Grade 10 B	
ra	8	Orchestra	
	4	Band	
	3	Chorus	
y I	5	Harmony II	
iterature III	5	Music Literature IV	
ic	5	Academic	
		Treatement Treatment Treat	
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Grade 11 A		Grade 11 B	
ra		Orchestra	
	4	Band	
er control of a control of a	3	· Chorus	
v III	5	Harmony IV	
d Analysis I	5	Form and Analysis II	

Academic

Band

Composition II

The Biggest Rural School of Music in the World

By WALTER BURR

PROFESSOR OF SOCIOLOGY, KANSAS STATE AGRICULTURAL COLLEGE

Grade 12 A

IS NO longer necessary for the It has been a favorite practice of late farm boy and girl in Kansas to go years for Americans to go to Denmark, away from home for education in to study their Folk Schools, and to come music appreciation. This has been brought back enthusiastic with plans to duplicate about by the setting aside of certain hours these foreign institutions within buildings a like percentage of city school children IT IS assumed that any student who is in which Radio Station K. S. A. C. is on our own soil. It may student who is in which Radio Station K. S. A. C. is on our own soil. It may also a comparized for receiving this type pre-who have a comparized for receiving this type groups of the property prepared shall enter the field used for the members of the 4-H Clubb of the dicted that in a few years Denmark and of cultural education there times a week properly prepared shall enter the new of professional music whenever the oppor- in training for their music appreciation other foreign nations will be sending repof professional music whenever the oppor-tunity arises. There is no doubt but that contests. Since there are ten thousand, resentatives to the United States, to study tunity arises. There is no doubt but that contents are five hundred club members in rural homes the marvelous Out-Of-Doors School which the vocational music department will re-ceive requests for the services of compe-scattered all over the State, this is doubt- is being developed by the rural people Federal and State governments. Perhaps

Grade 12 B

when we go abroad to find perfection it is another case of having been "too near to the forest to see the trees."

Since home-making and community building are objectives of the 4-H Club educational system, music training has its part in the curriculum of activities. Jazz may be winning its devotees in the American city, but classical and cultural music are prevailing along the country-side. It them of their strength or weakness. In fied will have opportunities for entering the tion for admittance to the large field of promay be that the jar and noise of city life are more suggestive of ragtime and that The local board of education will be the beauties and quietude of nature lend

> cational course in order to give the American boy or girl an equal or better presara—as suggested outline of the curriculum; are conducted in several of the states, the final contest being staged and prizes given at the time of the 4-H Club Round-Up, annually at the Agricultural 4 College, Kansas 4-H Club members have the advantage of a powerful radio sending station at their disposal, and three evenings in the week, about supper-time, the boys and girls hear in their own homes the pieces of music that are to be studied

A Music Appreciation "Round-Up"

in preparing for the contest.

Professor M. H. Coe, in charge of this work, gives great credit to this phase of the curriculum. He says that it helps give fine tone to the entire movement. He calls attention to the fact that there is practically no rowdyism around the ollege at the time of the Round-Up when thirteen hundred of the boys and girls eat, sleep and live there for a week-and he feels that much of this commendable restraint is due to the cultural influence of music studied. The list of numbers for the year includes productions by such masters as Verdi, Strauss, Rubinstein, Grieg, Mendelssohn, Schubert and

The Educational Plan

INSTRUCTIONS are given to each I member, both by mail and over the radio, telling the story of each masterpiece. Here is a sample of such a story: "Morning," (Peter Gynt Suite) Grieg, Norwegian.

"The boy, Peter, leaves his home in Norway to search for adventure out in the world. After wandering about he goes to Egypt where he is awakened at daybreak before the statue of Memnon. The story is that the statue sings as the first rays of the sun fall upon the sleeping world. The music is expressive of the freshness of morning with the awakening of all things of Nature and of Peer him-

This description precedes the rendition of Morning from the broadcasting station, for the more than ten thousand boys and girls who are club members. Can you find, in relation to the whole population, during the entire year? Yet many are deploring the lack of "music in the rural schools." Is it not as much a part of rural education as if it were cramped into

(Continued on page 143)





Page 112

MEXICAN RHAPSODY HARL McDONALD

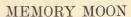
Owing to the frequency of key-changes in this composition, the composer has thought it sensible to eliminate all key-signatures. Therefore, all sharps and flats affect only the notes of the measure in which they are written. Grade 6

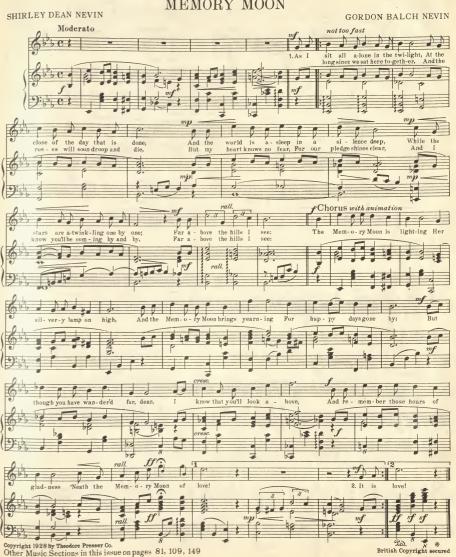






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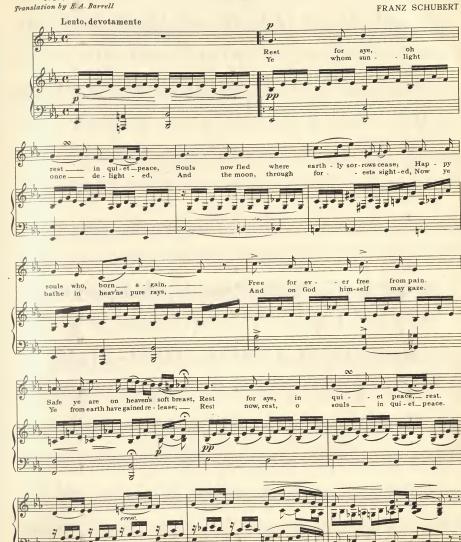


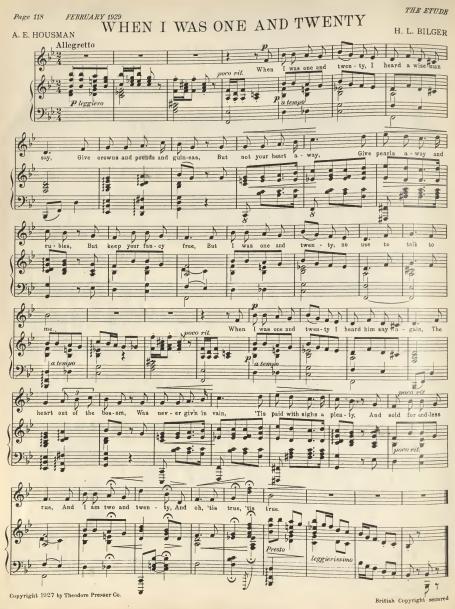
J. G. Jacobi

THE ETUDE

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FRANZ SCHUBERT





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EDUCATIONAL STUDY NOTES ON MUSIC IN THIS ETUDE

By Edgar Alden Barrell

A Hillside Romance, by George S. Schuler.

The piano pieces, organ pieces, and songs of Mr. Schuler are familiar to most of us; they are found to the search of the piano pieces of the search of the

Old Fashioned Dance, by Richard



(Continued on base 143)



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A source of added strength to the tone nose and face. is to keep the larynx in close, not rigid contact with the spine as the larynx moves slightly up and down in the neck with each change of pitch or vowel or both. Thereby the vibrations of the larynx combe attempted directly and locally,

Indirect Devices

assist in "placing" the various parts

most "forward" wowels for sensation in the scots of ins power to will the tone to upper front mouth. Through their use the begin in its proper "placement" without student can most quickly be brought to feel the aid of the preliminary consonant. This impover and volume. Singing with this rest upon the quality of the tone emitted

The consonants Z, TH (then) and ZH (asure), if done with controlled breath and without rigidity of parts, may be used in first study preceding and joined without break in the sound to a following vowel, thus assisting the student in "getting the tone forward." It is possible to use this device wrongly, by endeavoring to "puth" or "blow" the tone upon the upper front teeth.

Instantly a condition of rigidity appears

Now WE MUST proceed to demonand the device becomes a source of injury.

Now sing Ah again, up and down the
strating the vowel sounds and the arrated about a thumb's-breath, tongue-tip
Next is AG, which is, after all, puth
Next is AG, which is, after all, puth vice wrongly, by endeavoring to "push" or

The consonants M, N and Ng are elements of language which should be sounded naturally on a controlled breath, without naturally on a controuch oreast, believes what I term the tung pleasant. Right. Now lean for are 00 as in shor, 0h as in so, and resembled of the format of rigidity of the muscle under the cum and primary vowel sounds, and in later teasure upon the jaw sons we shall deal with the by-products ahead of the forward foot. So! That even in ordinary speech; but in song, since without downward pressure upon me jaw sons we stall deal with the py-products anead of the forward foot. So! That even in ordinary speech; but in song, sub-bone. If these points are well noted, and or auxiliary sounds, such as Oo as in loosents the points of the shoulders and the sound is prolonged, they are still more than the sound is prolonged, they are still more than the sound of the shoulders and the sound is prolonged, they are still more than the sound of the shoulders are the sound is prolonged, they are still more than the sound of the shoulders are the sound is prolonged. The jaw should be dropped in also that of joining each consonant to the hood, the singing consonants L. B. N. K. puts your breath-pressure where it is covered. The jaw should be dropped in following your distributions break the student V. W. Y. Z. and the buzzes, Th and Zh. needed, at the breast-tone and the dia. these sounds and the lips employed to condition and position of the parts involved, and Aa, as in hat. Let us sing a little up- (sideways), not upward.

The SINGER'S ETUDE

Edited for February by

EMINENT SPECIALISTS

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VOICE DEPARTMENT "A VOCALIST'S MAGAZINE, COMPLETE IN ITSELF.

Thoughts About Placing By FREDERICK W. WODELL

fuller use of the resonance spaces of the willing of the reappearance of the sensation

The Initial Vowel

municate themselves to the bony struc- the practice of prefixing a consonant to a the breath throughout. ture, thus adding to the agitation of the vowel in study for the acquisition of the air in the resonance spaces in the mouth, power to begin a tone correctly. It is adface and head. However, this is not to vantageous, however, through the use of vantageous, however, through the use of the consonants already mentioned, to develop in the student a consonants already mentioned, to develop in the student a consonants already mentioned and the consonants already mentioned to develop in the student a consonants already mentioned to determine the consonants already mentioned to determine th velop in the student a consciousness of the the parts for the vowel is altered and the ing the curve of the skull, with each upsensation of tonal vibration in the upper control of the breath lost. There is then ward and downward semitone (like run-THERE ARE certain devices which front mouth, nose and face.

of the vocal instrument in conditions and may be encouraged to will that the sen- ing the breath, with the aid of the inhaling tonal vibration in the upper front mouth positions favorable to the correct genera- sation of vibration appear with the vowel muscles, without the slightest change of the becomes relatively weaker and is spread tion of tone, to the fuller development of and that it appear with the same kind of position of the parts for the vowel. to the control of the of the natural smale on the middle and along the roof of the mouth to the upper being centered at the bridge of the nose all positions and adjustments of the parts upper tones of the voice, widening as the front teeth, for the combined facial and and upper front month), involving facial involved in tone production and singing

Next, on the vowel on all pitches in all (mouth resonance), the Z can be sounded sation of sound by the vowel formed in the rigidity and consequent failure. Next, on the vowel on all pitches in all thought resonance); the c. can be sometime vivices, there is the conscious placement and blended or merged without break into upper front mouth.

An instance of working by "indirection" An instance of working by "indirection" the same sensation behind the upper the following wowel. The pupil can then the front teeth. Then, too, there is the con- be instructed to observe closely the point without the face is to remain throughthe same sensation of the location of tonal working the point with the face is to remain throughthe same sensation of the location of tonal working the point with the face is to remain throughthe same sensation of the location Front teeth. Then, too, there is the come or instruction in this upper front out, though it will be weaker when the eyes and put a "smile into the sound." A scious directing in the upper range of the at which the vioration in his upper front out, though it will be weaker when the eyes and put a "smile into the sound." A woman's voice, of the sensation of tonal mouth is strongest, to stop the tone by mouth resonance on the vowel is brought real smile in the eyes will bring an unconvibration, as if reflected from the upper withholding breath an instant and to will in. The vowel, under these circumstances, scious raising of the upper lip. A sensavibration, as it renected from the upper wounding usean an instant an above in the town and ones care managers school faming of the upper land front mouth into the upper lack head, the respectance on the vowel alone of the can and must be sounded without "nasal-tion as of the location of total vibration, tone mouth into the upper back head, the reappearance on the vower alone of the can and must be sourced without massatone (as if it had never ecased) and of the ity." There is to be a feeling of tonal vicalled "placing the tone," has been a point. The vowels E (feet) and OO (food) vibratory sensition on the same breath and bration in the noise and along the check-in the teaching of the Masters for many The rowels E (rect) and to (2000) vorticity sensition on the same point in the mouth, bones, but no 'nasality,' in the true sense years. It is of real advantage in teaching rigidity of parts involved are naturally the coverage to student recomes conmost "forward" vowels for sensation in the secious of his power to will the tone to

By this combined resonance the tone is

However, in the last analysis the decision

stituent's about willing of the reappearance of the sensation of tonal vibration at the desired point in THE "COMBINED placement" is used by all voices at all pitches, with one

the mouth and equally upon his power to stop the tone and begin it again without moving his lips, tongue or jaw in the least $A^{\rm S}$ MANY words begin with a vowel, from the position first had on the vowel and upon being able to retain control of

Closure of the Throat

nothing for it but to take a new breath, ming up and down the keys of a piano-Later in the course of study the student begin again and stop the tone by withhold- forte). At the same time the sensation of

upper rouse or me voice, witnessing as the recommendance used and an outper from models; in the recommendance is the recommendance of the recommendance in the recommendance is a model in the especially on the middle and upper ranges of the man's voice and on the lower and middle ranges of the woman's voice. The case of the upper front mouth is followed immediately and without cess and over-doing and thus of introducing

Success in this work depends upon the some called "singing on the tone-line."

rightly done, and the sensation of tonal vibration located in the face is retained, conditions and positions of the parts for correct tone generation and resonance are secured indirectly. No matter how many and rapid may be the changes of syllable or pitch or both, the flow of tone is free and continuous. Later the student finds himself able to will the "combined placement" on the vowel without actually singing the preliminary

When this "combined placement" is

consonant, and when singing words beginning with consonants other than M, N, and Lessening of Vibration

exception. In the woman's voice, as the pitch rises, approaching the upper part of her range, the sensation of vibration gradually becomes less intense at the bridge of the nose and upper front teeth and moves backward along cheekbones and teeth. Finally, on entering the highest range of her tones, it disappears from the face and

combined facial and mouth resonance is by and for this is required complete ease at

The First Vocal Lesson By HOMER HENLEY

strating the vowel sounds and the states about a manner of their formation. I classify resting lightly against the lower front very bright Ah (this fact is useful to remanner of their formation. I classify the same and them as follows: open sounds, Ah and teeth, and just the suspicion of a smile, member) sung, also, with exactly the same covered sounds, Oo, Oh, Aw; dental Not a silly grin, mind! Only the very same mouth and tongue position. Though As; covered sounds, On, On, Aw; dental year a study grin, mind! Only the very same mouth and tongue position. The covered sounds, E, Ib, Eb, A; neutral sound, Ub, deaving of a smile-a rumor of somewer open sounds. The covered sounds

The open sounds are Ah, as in father, phragm. Mind you breathe outward model them, for you need to keep in mind

(Continued on page 127)

THE ETUDE

A Song Parable

By SOPHIE LAMMERT

A SINGER and a song are like a house- likewise sees two cuts of meat. She, howkeeper and a piece of meat. One house- ever, sees possibilities in the cheaper cut, wife will go to market to buy meat for buys it, takes it home, cuts it up fine, adds dinner. She sees some cheaper cuts of a little onion, a little seasoning and makes meat but thinks, "Those will not do. I must a glorified hash of it.
buy an expensive cut." She buys an expensive cut and, without careful seasoning, song and sing it carelessly, or he may puts it on to cook.

Another housewife goes to market and make of it glorified music.

The Open Throat

By JOHN C. WILCOX

HE "open throat" for vocalization one "drinks in" the breath gently through is not a stretched throat. The soft- the mouth the throat will open sufficiently palate (back roof of mouth) should to relieve a usually tenacious habit of musnever be consciously raised; nor the back cular constraint.-From "Vocal Guide for of the tongue held in a low position. When Song and Speech."

First Vocal Lesson

By HOMER HENLEY PART III

(Continued from page 126)

and that they color the voice more than dress quietly and conservatively, yet keep any other medium.

again against the lower front teeth as in dio should reflect the precision of his the open sounds. There is the same dawn- mind. A studio is really a business office ing of a smile and the upper lip should as well as the abode of art, and it should be curled agreeably upward to show the be invested with an orderly and detached teeth. These sounds are E as in meal, air which need not conflict either with Ih as in mill, Eh as in met, and A as in comfort or the artistic atmosphere. may. The last vowel-division contains but The use of fresh and well-considered sound between Aw and Ah, but a very wife.

shoulders held down and back in an easy, snouticers neld down and back in an easy, soldiery carriage, then the throat and neck region will almost inevitably be comfortable and free?"

Farewell to the Greasy-Haired Professor

teacher of singing is past. Teachers of it is not only the duty, but also the privisinging, today, are alert and competent ledge of the veteran teacher of our beaubusiness men who conduct their business tiful art to speak the heartening word, to along progressive lines thoroughly abreast lend from his experience and wisdom, and with the times. Following this modern to be ever ready with the helping hand for

that the lips are the painters of the tone his procedure accordingly. He should pace with the mode. His garments and In the dental sounds the tongue-tip rests person should be immaculate, and his stu-

take a simple song and so study it as to

one sound, and there is no definite position printing and stationery is an important of the mouth associated with it, because item in modern studio equipment. Fresh of its rudimentary and almost uncouth flowers in some amount are almost imlack of form or shaping. I therefore call perative-nothing so quickly and favorably it the neutral sound. Its name is Uh, and impresses the pupil. Whether the studio it is sounded as in the word up or love or be in a home or in a business building, the above. Actually it has its residence in door must never be locked for any purthe front part of the dome of the mouth, in pose whatsoever during teaching hours, a little hollow just above the roots of The singing teacher, male or female, must the upper front teeth. It is a hybrid be as far above suspicion as was Caesar's The young teacher must assiduously

These four groups are the sounds on practice the art of dismissing pupils, after which I base all the work of my pupils. their lesson, with suavity and expedition, It is important to have them mastered in yet without causing offense. It is a nice both mouth and car in easy and unforced art and a delicate one—and it is indispensemission, for on them depends, in the ex- able in the cases of those indecisive lintent of at least one half, the future of your gerers, who do not know how to go and singing. At this point I will repeat that eternally linger about over the time of the phrase which I used in the beginning of next lesson-period. It is unwise for the this lesson and which, God willing, I shall young teacher to buckle up music-cases, repeat to you a thousand times again, "He help on with wraps, or hold doors for puwho knows how to breathe (rightly) and pils. Slight as these things are, inseparhow to pronounce (beautifully) knows able as they may seem from ordinary courtesy, they yet lower the teacher's mo-One last thought I shall give you, as a rale and prestige with the student, for the sort of stirrup-cup to the lesson. Always very good reason that the teacher, to prekeep steadfastly in mind that the freedom serve his aloofness, must never wholly of the voice depends upon the freedom appear as an ordinary person. This is a of the throat and neck-region. And mark subtle psychology, but one thoroughly fathis admonition well! If the abdomen is miliar to and practiced by every keen protruded in breathing and the shoulders teacher of long experience. In line with raised, then be sure that the throat will be this thought it will be equally wise for the automatically constricted. But, if the ab- young teacher to guard against letting domen be somewhat retracted and the down the bars of reserve in social hours either in pupils' homes or in public places.

that, in too many cases, such experience has been too deeply bought; for, to my knowledge, many a young teacher of voice has encountered failure and sometimes dis-THE DAY of the unkempt, greasy- aster by reason of the lack of any criteria locked, shiftless, money-borrowing for his guidance. It has seemed to me that thought, the young teacher should model the young teacher of the art of singing.



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SSUMING that the subject of this A SSUMING that the subject of this article has reference to dealing cleverly and artistically with the powers and limitations of two-manual organs as compared with the larger three and four-manual instruments, we would first of all remark that the most obvious and logical procedure, at first sight, is to choose such music as makes no imperative demand for more than two manuals and pedal. Were one a conductor of, say, a male choral society, he would not think of filling his library with compositions for mixed voices, nor would a string quarte invest largely in compositions for grand orchestra. This comparison, however, is a little extreme, I admit, for in a great majority of cases it is actually possible to perform on a two-manual organ music composed and registrated for three or four manuals, though not always so conveniently, and sometimes at the expense of a slight loss of some intended effect.

The Repertoire

adapting three or four-manual organ music full characteristic tone color of a solo on or accompaniment stops in use, and these to two manuals, there still remains a very the great, the swell to great coupler may pistons may be employed at the needed pear in the March ETUDE.) large and worthy repertoire. In the whole be used. of Bach's works there is not a single piece The chief embarrassment arises when, pedals, as in most of the tracker action orwhich absolutely demands more than two in the course of a solo (with accompanimanuals for proper performance. Men-ment on the other manual) or suddenly at delssohn's organ sonatas, though they its close, full organ is called for. On a appear in a certain American edition regis- three-manual instrument the melody and trated for three manuals, were originally accompaniment probably would have been than is desired; if the organ is a very small noted by the composer for two manuals, on the swell and choir, leaving the great and so appear in Peters' edition. Rinck's free for this emergency, whereas on the Postludes (in the third book of his "Organ two-manual the great must suddenly School")-not exactly works of Olympic assume a new function calling for a congrandeur, but well written for the organ siderable addition of stops, to be followed grancett, but were written to the organ sociation of the state of the merous collections of organ music, both registration, originals and arrangements, which have been made expressly for the purpose of these smaller instruments.

organ composition which depends for its effect on its purely musical content rather than on peculiar effects of tone color may be worthily interpreted on two manuals as well as on three or four. This is not to admit, however, that no striking or varied effects of tone color may be produced from two manuals, if only they are not too intricate in their nature nor changed in too sudden and repeated variety. Later in this article I shall enumerate a short but suggestive list of modern organ pieces which happen to fall within the scope of two manuals, and which introduce various characteristic tone color effects.

Overcoming Limitations

A S EVERY organist knows, the object of having a plurality of manuals on an organ is (a) to obtain a sudden change of power, of tone-color, or both, without the interruption of changing stops: (b) to be able to employ two, in some cases even three, varieties of tone color simultaneously, in order to bring out the individuality of certain themes or motifs. The case of a "melody and accompaniment" is one of the most common.

Now in its simpler form this need is already provided for in a two-manual organ. Such stops as the melodia, the dulciana, or both, may furnish an accompaniment on the great for a reed melody on the swell, or a light string tone on the swell may furnish an accompaniment for melodia or other flute-toned stop on the great. In some cases a reed accompaniment on the swell may support a melody on the open diapason, great, or even on a

The ORGANIST'S ETUDE Edited for February by

EMINENT SPECIALISTS

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS ORGAN DEPARTMENT "AN ORGANIST'S ETUDE, COMPLETE IN ITSELF'

Interpreting Organ Music and Anthems on Two Manual Organs

By Edwin Hall Pierce

The Organ Ford Couldn't Buy

By E. HENRY EVERSHAM

Supposing, however, that one should box, and it is considered more important previously set for a full great, while antique frankly renounce the possibility of to have "expression" than to preserve the other is set for the particular solo stop

Meeting Difficulties

gans, these may be used; if there is a sfor- How Voices Were Distributed zando pedal or piston (usually reversible) this may answer the purpose, though this one (say four or five stops on each manual), it will be possible even to effect a sufficiently prompt change by manipulating the stops directly by hand.

find is unknown to many organists-a cer- sang the melody? tain particular use of the crescendo pedal.

IN THE historic old Christian church of

So is the history of this organ which is

believed to be the one given by the Lord

Bishop of Cloyne, Ireland, to Trinity

Church of Newport, in 1733. When that

church was able later to buy a better in-

strument, this one was presented to the

In his search for American historical

relics, for his museum at Dearborn, Michi-

gan, Mr. Ford's attention was called to

this organ, that had long been stored in the

Portsmouth church. Which fired the zeal

of Bishop Darlington, of Pennsylvania,

John Nicholas Brown and ex-Governor

R. Livingston Beechman, of Rhode Island,

to save the instrument for their church.

Which only proves that bishops are good

for something besides bossing preachers. For did not Bishop Berry of Philadelphia

lead the movement which influenced the

Portsmouth, Rhode Island, is an organ

of primitive design which Henry Ford's

billions of wealth could not purchase.

Interesting, is it not?

Portsmouth congregation,

previously-designed succession, but with no relation to the rhythm of the com. position or to the spots at which such addition might be properly made; hence fastidious organists are very commonly inclined to let it severely alone.

I think, however, that the manner of use which I am about to describe is not open to this criticism. I use it in place of the sforzando pedal, in cases where the latter would produce too violent a contrast in power, applying it suddenly, but stopping short of its full ff. With a little practice one may learn to press it just far enough to produce the desired amount of power: to close it again completely when the proper moment arrives, thus leaving the original combination set by the stops, is a simple matter still. Of course, one should apply it at some slight break in the phrasenever while a note or chord is being sustained-and remember that if the pedals are being employed, the pedal registration as influenced by the crescendo balances cases where the great is not in a swell- bination pistons, one of them may be properly with the great, but with no other

-Courtesy of The Diapason. (Part 1I of this valuable article will ap-

During the Sixteenth Century

By C. W. W.

In CHOIR'S or mixed choruses we have the four parts-soprano, alto, tenor and ice and which he has been surprised to occurred to you that any other voice ever

The ordinary use of this pedal, it is true, the manner in which voices in the sixteenth hese smaller instruments.

THE MANNER in which this emerto produce a crescendo (as its name would

century were selected for the different with inimply) is disable institute. gency may be met differe with in- imply), is highly instriction, as a common part of the present day dividual instruments. If there are com- effect is to add stops one at a time in a criply knowing just how it was done. Singers of the present day will

Soprano

"Ye little youths and maidens neat, We want your voices high and sweet. Your study to the discant bring. The only part that you should sing.

"The alto suits to nice young men Who can sing up and down again. This surely is the alto's way, So study at it every day.

Tenor

"In middle parts are all my arts, The holder of the other parts. They lean on me through all the song, Else all the music would go wrong.

Bass

"My , station is a lower lot. He who to middle age hath got, And growleth like a bear so hourse, Why, let him sing the bass, of course.'

It will be noticed that, contrary to the present custom, the tenors were given the

interstate bridge commission to swing the twenty-three-million-dollar Delaware River Bridge from its originally intended and hazuries which come to the average place of abutment so that St. George's, the business man and the respect shown him oldest Methodist Church in the world, was by the community because of the success saved to posterity? And so music, the he has attained in that business are not mouthning of continuous. mouthpiece of sentiment, is coming into denied the organ profession."

Three Fundamental Points in Organ Pedalling By EDWARD G. MEAD

NE OF THE first problems facing Finding that my pupil was putting her the beginning organ student is that foot too far back upon the white key, I of knowing how to play the pedals told her that the foot should be so placed efficiently. This problem presents itself upon the key that the tip of the toe would very early in organ study; in fact it be about one inch from the edge of the should be introduced as soon as the student black key. I explained to her that two has acquired a practical knowledge of the advantages are derived from this position. fundamental principles of manual technic First, the foot can move easily from a on the organ.

THE ETUDE

The first point in organ pedalling is that flat key. Second, the white key which, the pedal key must always be depressed mechanically, is a third class lever, can be by the foot acting from the ankle joint, the more easily acted upon the farther Recently a young lady who plays well away the point of application of the toe several of the Preludes and Fugues from is from the fulcrum. the "Well Tempered Clavichord" came to me to begin the study of the organ. I assigned her manual exercises which she played well in the first two lessons. I then gave her exercises for the pedal, showing her how they should be played.

A T THE NEXT lesson I found that pushed down until it touches its key bed, she was playing the pedal keys by since some pipes do not speak until the using her lower limbs, moving from the key has travelled nearly all of its distance. hips, instead of her feet, moving from the In order to secure prompt speech of the ankles. I pointed out that this clumsy way pipes, the key must also be depressed as of playing was mechanically inefficient, quickly as possible; otherwise the effect since more energy was expended than was of the attack will be ragged, lacking in needed to accomplish the work desired. crispness of rhythm. When I further demonstrated to her the The importance of mastering these esmechanical superiority of pedalling with sential points in a pedal technic cannot the foot moving from the ankle joint she be over-estimated, for one's general efbecame convinced of the efficiency of this ficiency in organ playing depends in no

The second point in pedal playing is ability to play the pedal keys properly both the position of the foot upon the white key. as to position and attack.

PERHAPS one of the most important wail Thy Fearful Sin," "Glory to God in points to consider is the attitude of the Highest," "Out of Deep Need I Cry public to the chorale prelude, and my observation senses a distinct and encourag- contrasting sentiments, but this merely ing, almost a surprising, appreciation of scratches the surface, as they run the this art form. This may be due partly whole gamut of human emotion, and apto the flexibility of form which is applied peal to a man's better self; for, as Milton to the proludes and to the great range of says, they "Bring all heaven before mine emotion which they carry, "O man, Be- eyes.

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By PERCY SHAUL HALLETT

To The Kitton:
In consection with the rard school, that is,
In an all town school, contests now common
construction of the consection of the consec

white key to its corresponding sharp or

Key Depression

THE THIRD POINT concerns the

explained to my pupil that two factors are

involved-distance and speed. In order to

get the full amount of tone from each of

the pedal pipes, the key must always be

small degree upon one's carefully acquired

manner of depression of the key. I

"Church music in America has had a great handicap in its origin with the early Puritan settlers. These seekers after religious liberty brought a few familiar Psalm-tunes for use in their simple services. At the close of the seventeenth century the number had decreased to just five. Original composition took impetus with the crude work of the uncouth Billings. Our advance during the last century may be summed up with the mention of three names-Lowell Mason, Dudley Buck and Horatio Parker." ROWLAND W. DUNHAM.

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No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. Will you please give the specifications of the standard style particularly and the standard style particularly style particularly style style particularly style style particularly style sty

keys, 8 ft, 6 in.

The second d-natural pedal key should be placed under the middle d-natural of the menual keys.

placed under the manule content of the manulate keys.

Q. Will you please tell me where, in pedal playing, the right foot takes up the work of the left foot, as in a scale? Will you please describe the diminished account chords?

J. B. A.

describe the distributes accents coording. A.

There is no set point of limit for use
of right or left foot. We would suggest that
you accure a set of seeles of the following.
They will be found full for the Organ, by
looks: "Master Studies for the Organ," by
(ard or "studies in Pedal-playing." by Nil-

having a minor seventh, when altered to



study and practice.

Q. What is the difference breast, offers, belte and a Methode of Method in the Methode of Methode of



becomes a chord of the diminished seventh.

Q. I as very fined of most one denoted in the little to plus the largest. I am classed in the little to plus the largest. I am classed in the largest of the

the state as to formation and so forth, of the state of the same cast at t

BAND AND ORCHESTRA DEPARTMENT

(Continued from page 105)

after Fig. 7) there is an increase in the to enable the band to attain at Fig. 12 a instrumentation, the theme being taken by mighty fff. If great care is not exercised the 1st Bb clarinet, also clarinet and horn in the graduation of this crescendo the in octaves. The development proper be- climax will be reached long before Fig. 12. gins at the succeeding 2/4 movement (nine From Figs. 11 and 12 the entire band gnis at the succeeding 2/4 movement (time measures after Fig. 7) and continues up plays in a sustained and stately manner, to Fig. 11. This section will require the downward moving trumpets, answered much study; it contains a liberal use of by the upward moving horns, penetrating imitation and moves freely into distant through the tonal mass. A slight ritarkeys, but returns to the principal key of dando in the three measures preceding Bb major at Fig. 11.

formed with certainty and smoothness. This applies also to the runs in imitation

AZZ PIANISTS TEACHERS Fig. 10 to Fig. 11 a gradual increase from mf to ff must be worked out carefully, but



Arriving at the 2/4 time (third measure) sufficient reserve power must be retained

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responded perfectly without
any adjustment whatsoever.

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praise the Buescher instruments." Fig. 12 makes the climax more telling. The semi-chromatic runs in thirty-second Beginning at Fig. 12, the trumpets and notes by flute, piccolo and clarinets, in the horns answer each other with force and early part of this section, must be pracdetermination, while the woodwinds an-Young people everywhere want to learn to play a Saxophone. You can easily increase your income playing and teaching a ticed slowly at first until they can be perone noted just before and after Fig. 4.

At Fig. 13 (fourth measure) fragments at Fig. 10. Whenever such rhythms as of the theme appear in the baritones, answered by the trumpets, while further on wered by the trumpets, while further of importance which must swered by three muted cornets. Two measures for ohoe lead to a quiet pastoral verse for ohoe lead to a quiet pastoral verse for ohoe lead to a quiet pastoral verse for ohee lead verse oe brought out clearly.

In the six measures preceding Fig. 10 passage in D major, in which woodwind tone) must stand out prominent.

Description:

Wered by three muted comets. Two measures for oboe lead to a quiet pastoral passage in D major, in which woodwind tone) must stand out prominent. 14) the harmonic support must be held down so that the various solo voices may

be heard distinctly.

This section is followed by a few measures of the English horn solo leading to Fig. 15, where a return is made to the quiet opening phrases of the introduction. The coda follows at Fig. 16. This is built over an organ point on B flat, and care must be taken to have all inner voices playing the quarter note figures brought out clearly. This applies also to the bassoons and kettle drums in the fourth and third measures from the close.

While this band composition offers a number of problems in solo and ensemble, they are not too great for a high school band of the proper size to master if pa-tiently rehearsed by a competent conductor. That was my impression after conducting the work with but a few rehear-sals at the National High School Orchestra and Band Camp at Interlochen, Michigan, last summer. I experienced a real thrill at hearing my work played so admirably by those enthusiastic young play-

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(Continued from page 87)

in size and weight, the heads generally of soft crude indiarables."

type it is of wooden harmonica species but
Our modern educators are making a is much larger, of more extended range, much more simple instrument, called the and has a sound-box to each note. Its marimba and suited to young children escompass is five octaves extending upwards pecially in rhythmic training. We have the from A. A large, table-like frame, five xylophone with wooden bars and of recent or six feet in length, on legs, supports a years the metallophone, a similar instru-graduated series of strips of hard and ment with metal bars. It is used extengraduated series of strips of nard and ment with metal pars. It is used exten-well-seasoned wood. Below each of these sively in the toy-rhythm bands. Grove is fixed an oblong cedar hox equally speaks of the xylophone as the stratifiedle, graduated in size. The box, which serves and says, "it is described by Mendel in his as a resonator, is entirely closed except Lexicon as a very ancient and widespread at the top, but has a small hole covered instrument, found principally among the with thin bladder at the lower end. The Russians, Poles, and Tartars, consisting wooden note being struck with a drum- of a range of flat pieces of deal or glass, stick has its vibrations increased by the of no scttled number, tuned to the scale, resonator with the addition of a peculiar arranged on belts of straw and struck with buzzing sound. The instrument which two small hammers." When he is an exalso bears another name, 'Zapotecano,' pert upon the modern xylophone it is fasis to be played by four performers, each cinating to watch the player, and to listen armed with a pair of drum-sticks varying to the music as well. Virtuosos have raised

"The Marseillaise is worth a million men to France and music is not less essential to those the soldiers leave behind them. Instead of decrying music, the demagogues and others, whose hysteria or self-consciousness has distorted their vision and befuddled their brains, should urge the nation to make more music, to hold more concerts, to have more community singingin short, to do everything that reasonably can be done to make America a

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The commonest arrangement of an or-

chestra is to have the first-violins sitting

by twos on the conductor's left, their

violins thus tilted in full view of the audi-

ence. The second-violins form a similar

string formation stretching away on the

the violins-if it be in an orchestral pit,

stage-are double-basses, 'cellos, wood-

be to pick out and listen to particular in-

struments during the performance of a

composition. Suppose one determines to

listen to the bassoon. It will be found:

dark, shining wood, slanting across the

player's body somewhere at the back of

the orchestra to the right of the conductor.

The specific woodwind tone will now be

sorted out from the modley of sound and

Or, supposing it is desired to trace the

Speaking generally, musical compositions

for example, that a small string combina-

tion is playing a simple waltz: the first

violins have the melody, the middle part,

or "chuck-chucks," are put in by the

second-violins and viola; and the 'cello or

bass have a solid note on the first beat of

each bar, which preserves rhythm and

And in such music as opera, where melo-

two ways by which a crescendo can be

produced: either by starting with one or

two instruments and gradually adding to

their numbers until the whole orchestra

is involved and loudness achieved; or by

the entire orchestra first playing softly

and then each individual player increasing

any musician may soon acquire a genuine

intelligent appreciation of the orchestra,

which will immensely increase the pleasure

Along such lines as have been described,

his tone until a fortissimo is reached.

derived from listening to music.

the parts separated until the bass is dis

cerned. That is the bassoon.

The orchestral student's next step should

winds and percussions.

Tenor-Trombone

trombone.



N THE FIRST few years of violin playing the student runs into all kinds of difficulty in stringing his violin properly. The first requisite for a properly strung violin is that each string should be attached to its proper peg. The arrangement of the pegs is so simple that it seems incredible that any one should make a mistake in attaching the right string to the right peg. Yet we find that beginners and people who know little about the violin sometimes string the G G peg, the A string to the E peg or the most frequently in gut strings, as steel resonance, he should gauge it and record E string to the A peg. It should hardly strings on the period of the period E string to the A string to the E peg or the most frequently in gut strings, as steel resonance, he should gauge it and recover conductor's right hand. Violas come beE string to the A peg. It should hardly strings run more uniformly in size. In the results. This should be done with hind the first-violins, and brasses behind need to be said that the G string should be an average bundle of gut strings of the each of the four strings of these same. string to the D peg, the D string to the

were strung to the wrong pegs.

turn: but this happens, and not so seldom, quality and resonance. either. I have had prospective pupils bring An experienced violinist can give a violins strung so that one, two, three and pretty good guess as to the size of strings even all four pegs turn in the wrong di- giving the best results on his violin, but rection. Remember that the peg must turn the beginner cannot possibly do so. Howaway from the performer to raise the ever, it is best for neither the professional pitch of the string, and towards the per- nor amateur to use guess-work, for in the former to lower the pitch. We often string gauge, a little contrivance for meas-playing the student lacks the experience larly played at the shoulder, behind the former to lower the pitch. We often string gauge, a little contrivance for meas-speak of "screwing up" the pegs of the upper of the property of the property of the period of the perio as to now use peg smout unit to make a string or the tone higher, that is, in the direction of his been ascertained by experimentation. violinist experiment with his violin by If all this is done intelligently there will a seriew or gimlet as it is served into a string gauges are made in different using strings of different thickness until be little danger of confusing the low treble piece of wood.

After the beginner has learned the right sizes for each string and others nave at then be carefully gauged and the sub-six he yields. If the viola chances to have a peg for each string and the proper directs on turn each peg, he must learn to turn each peg, he must learn to mumbered scale. By inserting the strings est strings of the same size. The violation known the beautiful instrument before, he use the correct strings. The wrong strings in the slots the exact his/cases can be ist who does the experimenting should be are being continually used by the inex- ascertained and recorded. When a violin- paid for his time, and the student will find are being community used by the above the measurement of the compositions that the money is well spent. For he will be three parts: the melody, the bass and for a cut A, a gut A for a gut D, a gut gives a particularly favorable tone to his thus always be able to string his violin the middle or filling-in just. Suppose, E for a gut A or even a D, a G for a D, violin as regards brilliance, quality, and with strings of the correct thickness. a gut G for a wire-wound G, a wire-wound G for an aluminum D, a gut A for a gut E. Also in using steel strings we find mistakes. Thus, a steel A will be used for a steel E or a steel D for a steel A. These mistakes sometimes happen through ignorance of the player, through the fact that dealer, or the pupil himself, or through the fact that the strings run larger than they ticularly for a violinist or string-player. should for the string required.

The Right String in the Right Place IT IS HARDLY necessary to dwell on the great importance of having the Each class of instruments ha right string in the right place. Suppose acteristic tone, and a first step for the an attempt is made to use an A for an E. The A is thicker than the E, and the chances are that it will break in the at-tempt to screw it up a fifth higher. But if by any chance it can be got up to pitch, it is impossible to produce a good tone on it, and the string can hardly be played By listening for the long oboe notes during on. The same happens when a D string is a tuning-up the typical woodwind tone will

used for a thicker, an E for an A or an Percussions are extremely varied-drums. A for a D, the string has not enough triangles, pianos-but they have this one weight and yields too easily when the bow characteristic, their notes are struck. is drawn over it, giving a thin, scratchy, Besides recognizing tone it is of great feeble, unsatisfactory sound.

The VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VIOLIN DEPARTMENT "A VIOLINIST'S MAGAZINE, COMPLETE IN ITSELF."

Strings and Pegs

strung to the lower left peg, the D to the same kind, some will be slightly thicker should always buy strings of these same upper left, the E to the lower right and than others. It is of great importance that gauges. the A to the upper right peg. I have a violin be strung with strings of the come across violins on which all the strings proper size, for every violin sounds best with strings of a certain thickness. Thus The next requisite is for the string to a violin with a very harsh, rough tone be coiled on the peg, so that when the peg can often be improved by being strung is turned away from the performer it with slightly thinner strings. To give its tightens the string and raises the pitch. best possible tone throughout its compass, Again, it seems incredible that anyone every violin should have each of its four should know so little about the violin as strings of the size which has been proved not to know which way the pegs should by experiment to give the best tone in

styles. Some have four slots of varying the best size has been found. These should of the second violins with the rich alto of eee of wood. After the beginner has learned the right sizes for each string and others have a then be carefully gauged and the sizes the viola. If the viola chances to have a

conductor's right hand. Violas come befacing the audience with their backs to the



Since in the first few years of violin viola, it will be seen as a large fiddle, simi-

Appreciating the Orchestra

By Sid G. Hedges

rather wrong string has been placed in the is necessary to understand something of it, violin. Woodwinds are usually of dark, These broad divisions hold good in most the wrong string has been placed in the string envelope by the manufacturer, the and the acquiring of this knowledge may polished wood, with metal keys. They music and it is very helpful to distinguish be a very pleasant, interesting task, par- all, of course, are held to the mouth to which section particular in truments are An orchestra contains four classes of in- plated-metal. Percussions include pracstruments: strings, woodwinds, brasses and tically all which cannot be classified under invariably taken by the treble instruments. the other three heads.

percussions. Representatives of the classes Each class of instruments has its char-

student is to obtain a recognition of this. Strings are all played with the bow and so have the same timbre as the violin. Woodwinds have a round and reedy tone ments approximately equivalent to each of to get his effects. There are, for instance,

be distinguished. Conversely, when a thinner string is Brasses have a metallic sound,

help to know instruments by their appear-Next we have to consider the slight ance. It is much easier to listen to a pardifferences in size which are met with in ticular instrument in an orchestra if you strings of the same class. This occurs are able to pick it out and keep your

To APPRECIATE the orchestra properly it eyes on it. Strings are all shaped like the makes a firm foundation to the whole. Brasses are customarily of brass or silver-contributing.

> As everyone knows in singing there are dies are well-defined, it is most fascinating four types of voices determined by their to follow the airs as they are continued by pitch: soprano, alto, tenor and bass. Or- one part of the orchestra after another. chestral instruments can be roughly classi- In listening to a piece of music one fied on this same basis, and a very useful should try to discover for what purposes method of analyzing an orchestra will result. The following lists give the instru- and how he varies and combines them

Strings: Soprano-Violin Alto-Viola Tenor-'Cello Bass-Double-Bass. Woodwinds: Soprano-Flute Alto-Ohoe Tenor-Clarinet Bass-Bassoon

Soprano-Cornet, or trumpet

Aged Fiddlers

THE ETUDE

fiddler has come usex as never netrote, the humble country fiddler gives them. The whole country, from Maine to Texas. How is it that the fingers of these old has resounded to the merry lift of the fellows have not grown too stiff for all Turkey in the Straw, and Money Musk, this rapid fingering? The answer is that much as it used to do when the country they have been playing for dances all their fiddler had the monoply of furnishing the lives, and their fingers have not had time dance music for the back-woods of Amer- to get stiff. Continual exercise has kept ica. There have been contests galore for them supple. It will be found that most the "country fiddler" championship of of these old men are hale and hearty and the township, county, city, state and section. have excellent health, and good nervous The papers have been filled with pictures systems, an important consideration in playof aged fiddlers, and not a few have se- ing these rapid dance tunes in which there or age must be a perfect coordination between ville. Anyone who can saw off a few bars finger and bow, each stroke of the bow of the Arkansas Traveler, and Pop Goes attacking the string when the proper finthe Weasel, is in great demand for conger is on it. To have bowing and fingercerts and entertainments.

the age of these old chaps. They are in the finest working order, a condition mostly in the sixties, seventies and eighties, unattained, often, even by violin students and one old fiddler is going strong at who have devoted much time and pracninety. Youth has the call for almost tice to the art. every other form of entertainment, but in However, let not the aged man who has this instance the public wants its country never played the violin imagine he can fiddlers "old," the older the better. The start at the age of sixty or seventy and young country fiddler must wear a white become a proficient performer. It cannot wig and an "old" makeup if he expects be done. Here we have a case not only to get by with it.

people say that they cannot play the violin, The old main who commenced playing the old country fiddlers sawing off extremely power because he has a life-time of pracrapid jigs, reels, "hoe-downs" of all kinds, tice and playing behind him. Brain, which, however little merit they may have muscles and nervous system are trained least require great fingering agility. Most forms of muscular rheumatism, he can of these country fiddlers do very little continue his fiddling as long as he lives. in the way of position work, artistic shiftnot play these old time rapid dance tunes and clean, wholesome fun.

DURING the past season the country with the vigorous rhythm and lilt which fadler has "come back" as never before, the humble country fiddler gives them.

ing thus synchronize, the nervous system The remarkable part of this revival is and the brain of the performer must be

of genuinely stiff fingers and arms, but of We often hear old and middle-aged stiff brain and stiff nervous system as well. because their fingers have grown too stiff, violin in childhood, and has kept it up but here we have the spectacle of these ever since, has much of his old time from a musical-student's standpoint at for the art; and, if he escapes certain "Finished" violinists naturally sneer at

ing, and the various solo graces of violin the humble country fiddler, but one thing playing; but what they do excel in is is certain; he has done his share in makstrongly marked rhythm, and perfect even- ing the violin popular in the United States. ness of rapid technical passages. Many and has given millions of people unbounded an advanced violin student who is study-ing Kreutzer, Rode and the concertos can-his playing radiates gaiety, good humor,

Analyzing Music By Sidney Grew

"This analogy is not good The in- with a quickened understanding of its nastinct by which we find pleasure in natural ture, both external and internal." beauty is not the faculty by which we

"THE analyzing of music is often con- understand and appreciate a work of demned by teacher, critics, highly esthe- art. . . . Moreover, the process of distic amateurs and composers. They say incorporating a flower is a destructive one, that such disintegration of musical substance is unnecessary, if not bad. They can reassemble; whereas the process of perhaps point to a flower and remark that analyzing music is actually creative. We analysis of the flower, which is a process take the corporate body of music and, after of pulling it to pieces and naming its we have observed its structural elements, parts, does not help us to enjoy its beauty, we bring these together again, reforming while it certainly does destroy the flower. the work, and thenceforward regarding it

The Strad.

When Left and Right Vie

it is usually the left-hand fingers which The only way to overcome this difficulty are doing the lagging. For these fingers is to give the left hand much silent prachave the trills, runs and arpeggios to exnave the trills, runs and arpeggios to ex-ecute while the right hand has the laze of the court with the right than the the laze of the right. Then, with its handicaps already man's job of straight up and down sweeps a wide, smooth road ac courtested with

By ESTHER LEE WHEN, in playing rapid passages, the of a second before the fingers have previolinist has a sense of being left behind, pared the strings to sound these notes. -a wide, smooth road as contrasted with left hand will form a more fitting mate one scattered with pitfalls. In consequence for the right and may expect to complete the bowing of any given set of rapidly the passage abreast of its partner, its played notes usually takes place a shade strength unimpaired.

"Throughout all history music has been known to influence in some subtle way what we think and do and hence arc. Yet the effect of art upon life has never been sufficiently studied and experimented with on a large rie has never oven supremity studied who experimented with one large scale. We may have our theories of what a larger and wiser use of art would do for life in general but we have no school system to which we can point as proof."—Peter W. Dykema.

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By ROBERT BRAINE

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friend's violin it is not a Stradivarius or an Italian violin at all, but a Geraan instrument. When translated the label reads, viol.
A. Pretzechner, Markauetkrehen (Germany),
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Clenting Formula to a formula for a N.—The mixture lissed oil, 7 parts oil of rarpettine, 1 part; water, 4 parts. Shake the bottle well, joint some of the initial control of the control

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The Clear Singing Tone By RUBY ARCHER GRAY

The musician needs frequently to take him take the left and do precisely what he strict inventory of his casual acts.

THE ETUDE

The pedaling may be at fault. He should ing always that slowness is the key to never allow a blur in the melody, a mixing success. of unrelated bass notes by holding down He is doing this for two reasons—to inthe pedal beyond where the absolute chord sure full finger-descent and to gain comeffect is right. He should learn to catch plete independence of each finger. There it and release it in a split second.

is careless. The student may run scales those at rest, for hours, and yet not get to the bottom The simple alternating of the fingers, of the key. Or his attack is uncertain, or falling from a few inches above the table there is an irritating lack of even arching on the first finger or thumb to be used from tone to tone.

A simple and most effective way of tinue to count throughout the practice holding it there a second, then descending always one hand at a time. quickly, firmly, with a sense of strength in the very tips. On the rise there should minutes before his piano work, the student

Two!" slowly, masterfully, like a general The singing tone, most desired, most loved, commanding a manoeuvre, and see that his will thrill him with a beauty not before soldiers obey. He should carry this through realized.

HABIT is stupefying to any performer, all the fingers of the right hand. Then let has just finished with the right, remember-

must be no trembling nor hesitancy in the More likely, however, the finger work acting finger, no sympathetic quiver in

is the first step. The student should conovercoming this involuntary finger-laziness firmly, yet in a happy, leisurely mood. overcommunities to practice away from the piano, at a Let him watch every move closely to in-table. First the right hand should be sure perfect work. Let him be sure that table. First the right hand should be sure perfect work. Let him be sure that established in correct position on the table, the arm is lose and always see that the hingers resting on their very tips, even descending finger is "prepared" a trifle in slightly curled under, the arch of the palm advance, while those that are not to strike high and strong, the wrist low, the arm are slightly curved, so as not to be in the free. Now let the student test the lightness way. He should invent his own procedure, of the hand-rest by sliding a paper under. but be sure to make it thorough and uni-Let him wobble his elbow at the start and form for the two hands, separately. He frequently during the practice to insure may take some thirds next, that is, exthat there is no arm-tension. Now he should ercise two alternate fingers simultaneously, begin with exaggerated slowness, drawing Then let him assume that he is playing each finger to the highest possible pull, three-tone chords, in the same manner, After a few days' table-practice of ten

be a sense of pulling the tip toward the will be amazed. An attractive, interesting new quality will make his tones He should count aloud, "One, Two! One, rounder, surer, smoother and warmer.

The Ill-Prepared Performance

By Allen Erwin

WHEN THE famous contralto from out tive. People who are either untrained in of town fails to make her appearance on music or who wish to win the favor of the the concert evening, or the village virtuoso pupil will tell him afterward that he contracts a case of measles, what is there played well, even though-as one great virto do but to call in Oscar Jones and Eve- tuoso was modest enough to claim-there line Smith who played at the Methodist were enough mistakes in his performance Social last year? So they are duly invited to make a complete recital in itself.' The and are left with the problem of getting student is apt to get the idea, after such a piece in playing condition before eight praise, that people do not notice small teching of having not a single piece that working hard to prepare a piece, can be played really well. And we have

something like the following: "It is always an excellent plan to keep appear in public without being as well preseveral pieces well prepared for public pared as technical advancement will permit." performance. Appearing in public once or twice without being well prepared has a deadening effect on the student's initia- more ado.

o'clock that evening. We all know that discrepancies and that there is no use in

all time and again read ourselves a lecture munity can be raised very quickly if one teacher will insist that none of his pupils

QUESTION AND ANSWER DEPARTMENT

(Continued from page 89)

(ii). Will you support the speed of Mark's 2nd Folonaise in Eff. I have pinged if about 2nd Folonaise in Eff. I have pinged if about 2nd Folonaise in Eff. I have pinged if the pinged of Mark's and Folonaise. It is a speed of Mark's and I have perfect the pinged of the pinged in the pinged of the



The proper speed is shout MM. — 906.

To Test Chieras-Voices.

O. Will you please tell me the most of perferie way to test the open mascalar feeling and the perfect way to test the open mascalar knowledge is every limited, so order that they say the continued to the distillation of the distillation of the distillation of the distillation of the content of the distillation of the dist

"Mozart had absolute pitch, but music, in his day, was far less complicated. We now live in an age of melodic and contrapuntal intricacy, and I do not believe that the so-called acute sense of hearing, or highly developed sense of absolute pitch, has very much to d owith one's real musical ability."

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Musical Home Reading Table

(Continued from page 88)

listener does not really hear a work of any nies without ever hoping to exhaust their

complexity the first time that it is per- limitless reserve. Again, we are not such

formed in his presence; he apprehends creatures of pure logic that an effect once

more or less of it according to the degree produced in us is incapable of repetition.

of his ability or experience, but there will We may know our Shakespeare by heart.

certainly be effects that escape his notice, and yet be moved by the humor of Falstaff

and, if the composition be truly organic, and the pathos of Imogen, by the subtle

those effects will be vital to the apprecia- questionings of Hamlet and the frenzied

obvious tests of a great work. We grow tired of a trivial melody or a shallow fan-

tasia, for it tells us its whole secret at a impulse of the moment; we forget that we

The Honor of Theodore Thomas

ten by his wife reveal that the founder of financial responsibility in case of extraor

the Chicago Symphony Orchestra had a dinary accidents, such as fires, floods and

sense of honor that overrode all legal con- the like, and he could have claimed the re-

tracts. It was at the end of a financially mission of all the salaries and other ex-

successful concert tour with his orchestra penses for the two weeks of enforced idlethat the following event took place. ness on this ground. Nor could anyone hat the following event took place. Hess on this ground. Nor could anyone "As the train bearing the orchestra have blamed him for so doing, in consider neared Chicago on the morning of Octo- ation of his own personal lack of financial

announcement that Chicago was burning, "But he was unwilling to take advantage

and the Opera House was already in ashes. of this legal technicality and would not

witness the terrible conflagraton which so the loss with him, but assumed the whole

nearly wiped Chicago off the map alto-

nearly wiped chicago on the map and burden of the salaries and expenses of gether, and, of course, the concerts which orchestra, soloists, managers, and all other

Thomas had expected to give there for two functionaries connected with his large or-

"A less scrupulous man than Thomas had been given. But to make good this

In short, they had arrived just in time to ask his company to bear their share of

THE memoirs of Theodore Thomas writ- clause which releases the management from

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ber 9, 1871, Thomas was paralyzed by the resources.

concert and operatic troupes, there is a the disaster."

years to come were canceled.

His teeth

were white.

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(Continued from page 102)

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(Continued from page 106)

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that pigs and music are not incongruous. evidence of the value of music training.

The Practical Worth of Music

possible for me to do so and enjoy them in the 4-H Club work. Recently the State very much. I have found them to be very Secretary, W. W. Bowman, said in a pereducational along musical lines. Aside from sonal letter to the author: "Aside from our learning to appreciate music, it teaches the general objectives of the work, there us how to listen and what to listen for in is one phase that interests us immensely. the various selections played. Some of my In these days we are emphasizing-I will favorite selections are: Stars and Stripes not say over-emphasizing—what is called Forever by Sousa, Song of the Volga the practical in the program of education Boalman, a Russian Folk Song, La Pa- and development. In this realm of the lound by Yradier and Barcarolle by Of- practical hard-headed business men are fenbach. I have three brothers who play prone to think that all the economic valvarious musical instruments and I myself ues are comprehended. But long experiplay the piano, so naturally music is one ence and observation have taught thinking of the most discussed topics in our home. men that the fine arts—music, poetry and Other members of the family listen to these beauty as expressed in all that is cultural radio music appreciation programs and quite and refining—have a real economic value, often the various solections played have not so much for what it may bring in dollars and cents on the market but for A boy writes: "We are organizing our what it makes of one whose mind and

am happy to bring this testimony out of Let it be noted also that this boy is a busy practical life in the realm of bankequally interested in the pig club and finds ,ing." There can be no more conclusive

EDUCATIONAL STUDY NOTES

(Continued from page 125)

By the way, if you are not acquainted with Shirity Ibran Nevin's De Hoof Onk, you should not require and definite amount of four-dotting acquy of this song at one.

When I Was One and Twenty, by H.

L. Bilger.

A. E. House Chie a soul many years ago be published a small, unspectentious volume of verse which became intensety popular in his creament of the proposal popular in the proposal popular E. Housman, the author of this poem, is By the Lake of Sorrow, by Ermend

Litany, by Franz Schubert.



Litany, by Franz Schubert.

It was the very rear 1815

In was a great in was a great in was the very rear 1916

In was the very r

Grand Valse Brillante, by Richard

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course, dates from his first visit to Lon- bassoons, trumpets and drums. don at the invitation of Salomon. Even "Salomon played the first violin and for this festive occasion, however, his or- led the orchestra, and Haydn sat at the chestra was small by present standards harpsichord, keeping the band together by and the conditions very different. In his an occasional chord or two, as the praclife of Haydn, Cuthbert Hadden reminds tice then was. Great composers have not us that two differences were noticeable: always been great conductors, but Haydn

Last M mon Orchestra; and, second, the fact that generally succeeded in getting what he

THE modern symphony orchestra in- now, direct his forces baton in hand. The cludes a personnel of from eighty to a orchestra numbered between thirty-five hundred performers, and we sometimes and forty performers-a very small comforget how much it has been augmented pany compared with our Handel Festival since Haydn, the "Father of the Sym- and Richter orchestras but in Haydn's time phony" penned his works for the small regarded as quite sufficiently strong. There orchestra which he directed for so many were sixteen violins, four tenors, three years at Esterhazy. His world fame, of 'celli, four double basses, flutes, oboes,

Are You Keeping the New Ye First, the size and strength of the Salo- had a winning way with his band and

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Handel's Koyal Fireworks Music

By A. G. SELWYN

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"Easter Music," a folder listing anthems, solos, duets, services, pipe organ numbers and

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tion. A certain Chevalier Servandoni was cians gallery to fire single shots during Now suppose the player gives you the ever you want it. given the task of designing fireworks to Handel's music and so give color to the name of this note and then strikes another. On arriving at this stage you will have beet off in Greep Park Landon, and to mild redologie in the color to the name of this note and then strikes another. On a considerable distance to the color to the name of this note and then strikes another. be set off in Green Park, London, and to wild rejoicing in his notes. The King's Can you give the pitch of the new tone? gone a considerable distance toward your this Handel was required to write ap- excitement was intense; he changed his This, if your musical training has pro- objective; but there is more to be done

full rehearsal in Vauxhall Gardens on the For three hours he reviewed the Guards, pitch of a tone without the aid of another

Thereafter you must keep an alert ear and possess of according to the current set of the tled by scrambling shopkeepers from of kettledrums, twelve side drums and Cheapside; the beauties of Hanover flutes and fifes."

may obtain copies for examination.

Women's Voices

signed in October, 1/48, and the King of start the freworks display. Eighten more your piano. Can you give its pitch? Very able to sound your particular tone when-tion. A certain Chevalier Servandion was calmed to five single class during the control of the con Neuman Flower's book on "George approaching the first two hours; he creded far enough, you will be able to do. before you can locate the pitch of every uniform twice in the first two hours; he creded far enough, you will be able to do. before you can locate the pitch of every new forms and the property of the propert tells us that "Handel, with his speed of ing, the galleries, the engineer's arrange- as Absolute Pitch. Your success in the sound; the singer will have trouble with a tens unta trainet, win its spect or ing integalence, the engineers arranges as Absolute Prich. Your success in use soars, over success the trained of the trumpet note; while the trumpet player composition, was abased of schoule time ments and found them good. He gave a second is sound evidence that you have trumpet note; while the trumpet player with the must run the second player and the seco bears no dates, but he was able to give a those who had achieved the construction. Pitch is the faculty of estimating the composition on the piano.

twenty-first of April, six days before the "With the coming of night the crowds already recognized. Relative Pitch is the for any tones that may present themselves, celebration was to begin. To this re- grew more dense and the air for April ability to determine the pitch of a tone. The tower clock strikes; a motor-car hearsal twelve thousand people paid ad- was close and dust-laden, since there had by its relation to another previously honks; a ferry-boat signals; a factory mission. So great was the press of carbeen no rain for many days. Coaches riages that all traffic was held up on struggled through the masses in the side The la London Bridge for over three hours . . . streets or were turned back. Thieves en musician's equipment. The former, how radio set. Use every conceivable tone for The press of lackeys and footmen was joyed a wild orgy without let or hin-

which some of the quality were drawn forty trumpets, twenty French horns, sixagainst their will. Duchesses were hus- teen oboes, sixteen bassoons, eight pairs

Square had their dresses torn, their coifs The music, we learn, was greeted with disordered. Yet they never relaxed from roars of applause, and then the fireworks their purpose but went on and heard Mr. commenced. But, alas, the Chevalier Ser-Handel. His hold upon the imagination vandoni had done his work less effectively and affection of the people was never than il maestro Handel. After a few lame sputters and fitful spurts, the great wooden "On Tuesday, the twenty-seventh, the building caught fire and went up in smoke! day on which the celebration was to begin, Handel's suite remains, however, and one hundred and one brass cannons were scored for a modern symphony orchestra installed near the huge wooden building is singularly rich and inspiring.

Absolutely Pitch and Its Attainment

By F. L. WILLGOOSE

no better note than the A to which he of any tone you may hear.

accuracy by sounding it at the keyboard. a good ear and the will to learn.

THE PEACE of Aix-la-Chapelle was to thunder out a royal salute that should SOMEONE has just sounded a tone on Continue this practice for several weeks igned in Ortober, 1748, and the Kinn of start the formatic likely. Very or smill you are reasonable true of the control of th

The latter should be a part of every ear. When at home make use of your ever, is met with much less frequently and, your practice (try to name the note In order to proceed with its development, an estimate of the pitch of these different your first task must be to make sure that sounds heard from time to time. Carry your sense of Relative Pitch is accurate. them in your mind until you reach a piano Next, learn to place in your ear-memory and carefully mark the discrepancy between the pitch of some tone you are constantly them and the actual notes as played. Your hearing. The planist may try to retain the early efforts may be wide of the mark, but first note of some favorite piece. The with continued trials you will find your singer may take the opening note of a perception getting rapidly keener. Finally, familiar song. For the violinist there is you will be able to give the correct pitch

With a lively interest in your task and a Having decided upon your note, try to faithful application to these simple instrucregister on your mind its pitch and quality. tions, you will discover that Absolute Pitch At odd moments of the day recall it as is not necessarily one of Nature's endownearly as possible and sing it, testing your ments, but may be acquired by anyone with

"Mind you, I do not look upon this necessity of going to Europe and of sending pupils to Europe with any degree of satisfaction. Every American should naturally prefer to live and work among his own people. -WILLIAM S RDADY

Organ Questions Answered (Continued from page 130)

Trumpet Diaphone	8' 16'	Tuba Tuba		PED. 16' 8'		one one	8' 32'	Tuba Oboe H	lorn	16
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CONDUCTED BY ELIZABETH A GEST

Three Ambitious Children

By IRMA CLOW RAVER

THE ETUDE

Three ambitions children, Who wished to learn to play, Sat them down to practice Upon a winter day.

First child said, "I shall not Play any scales at all; Scales are very tiresome, My fingers very small!"

Second child, no shirker, Said. "Now let me see ! Play this twenty times through, As swiftly as can be! Never stop for fing ring,

Nor looking for mistakes, Play it twenty times, though, However long it takes!"

Third child set his lesson Before him with a smile, Pondered o'er it caref'lly For quite a little while, Practiced, not so long, though, But did the best he knew! Which child best loved music? I think I know. Do you?

The Music Scrap Book By EDNA M. SCHROEER

"Music Scrap Book?" asked little Marie

of no one in particular.
"What a great idea!" exclaimed a tiny voice from nowhere in particular (or so to be naughty. it scemed at any rate). "I didn't know you had a music scrap book. What do you have in it? Let me see it?"

"Oh, here it is. I thought I'd lost it. Why, who are you?" turning to the little Brownie; for of course that's who it was. "I'm a Music Fairy," answered the tiny

Brownie, proudly. "See, here's my Scrap Book," said little Marie, displaying her kindergarten method which she thought was the greatest little

book in all the wide, wide world.
"Oh," said the Brownie, disappointed, "I thought you meant it was your very

"It is," proudly,
"I mean with something you put into it with your own efforts. Something you liked especially, you know."

"It has gold stars in it. Just look on almost every piece I've had, too!"

"Of course, everybody can't get gold stars (or rather they don't)," said the little fellow, brightening a little. "But, Marie, such a good music student as you are, who can get gold stars every time, ought to have a music note book with stories of composers, and their pictures, and stories

(Continued on next page)

Pinky's Music Practice

By Hermia Harris Fraser

PINKY was Sadie May's pussy-cat. She practice," Sadie May told her mama. her white, white fur, her big blue eyes, you, Kit-cat?" and the small pink nose that made her little girl owner call her Pinky.

Scales," but it just sounded like meow to

Sadie May who was six years old loved Sadie May. Pinky best of all her pets. Sadie May That night, when the family were sound had a canary bird, a black puppy dog, asleep, a queer thing happened. Pinky two fat rabbits and a red hen, but none went into the parlor and saw the piano of them were as sweet or as clever as the keys shining in the light of the street

could sit up and beg for her supper. She scales." Up went the kitten, and landed could lick Sadie May's fingers with her with a bump on the keyboard bit of a tongue. When Sadie May's mama scolded, which she did sometimes, the ing her eyes.
"What's that?" cried Sadie May's kitten would cry, Me-ow!

Sadie May was taking lessons on the mother, as she got up. piano, and she had learned to play two She took her little girl's hand, and they pieces, one called, The Dance of the Elves, went down the stairs. On the way, they and another called, The Bubbly Brook. heard these sounds, The little girl liked this pretty kind of music, but she did not care much about the scales the teacher had told her to practhey found Pinky doing the scales with

Tinkle, tinkle went the piano for half

scales, my dear." mouth and a big frown wrinkle the little you won't wake me up in the night doing girl's forehead. "Meow, meow!" wailed them for me. Won't I, Kit-cat?" Pinky who didn't like his young mistress Pinky tried hard to answer, "That's

"There now! Pinky doesn't like me to ow-w!"

was the dearest kitten in the world, with "Pinky only likes the nice music. Don't scale?

produced. viola?

lamp. "I'll help Sadie May with her Pinky did do the brightest tricks! She music," she said to herself, "I'll do her of A flat?

"What's that?" asked Sadie May, open-

Do-re-mi-fa-sol, thumpity-bump!

And when they walked into the parlor, her toes, as hard as she could!

"Oh! Oh!" cried Sadie May, laughing, an hour, and Pinky heard Sadie May's an hour, and Pinky heard Sadie May's mother call out, "You haven't done your She must have been playing my lesson Pinky climbed up on the piano, and she little Pinky! I'm going to do all my own saw a horrid pout come on Sadie May's music after this. I'll play my scales so

right." But Sadie May only heard, "Me-

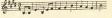


Are You Keeping the New Year's Resolutions You Made Last Month?

??? Ask Another???

- When was the piano invented?
- What is meant by da capo?
- 3. If the seventh note of a minor scale is B sharp, what is the signature of that
- 4. When and where was the first opera
- 5. How many strings are there on a
- 6. When did Chopin die?
- Who wrote the opera, "Tannhäuser?"
- Who were the troubadours? What is the super tonic in the key

10. From what is this taken?



The Music Card Game

By Josephine W. Sullivan

Would the boys and girls who study music like me to tell them how they can have just heaps of fun playing their music

Select four pieces of pretty colored cardboard about two inches square. Number them with crayon in harmonizing colorsone, two, three, four. Place these pieces of numbered cardboard on the ledge of the piano at the side of your music. Play with your right hand whatever you are to play at your next lesson. Pretend your left hand is the teacher listening to your right

Remember, not even one tiny mistake is allowed. Be sure to play slowly and evenly, listening and watching for everything you see on the printed music pagelegato signs, portamento, demi-staccato and strict staccato touches, the key signature, the time signature, the accent of the time in which your music is written. If your right hand does not make a mistake from the beginning to end, the left hand will reward the right hand by moving number one card away. If you succeed in playing all through the second time without one mistake, the left hand will reward the right hand by moving card number two away. Keep this up until the right hand has won the four reward cards. Should you make a mistake (I hope you don't!) you must lose all the reward cards and start all over again.

Test the left hand in the same way, pretending the right hand is the teacher. When your right hand and your left hand have received the four reward cards, test the right hand and left hand together in the same way, pretending you are the

will be published in the issue for May.

Put your name and age on upper left

right hand corner of paper. If your con-

Competitors who do not comply with

Do not use typewriters.

JUNIOR ETUDE—Continued



Little Biographies for Club Meetings

No. 16

Gounod

like an old friend as the composer of the torios while there. opera "Faust." Even that is not known to He died in 1893. all the Juniors. But surely the Soldiers' all the Jumors. Bas saley like "Johnston" Faust" is familiar. Boys play at your club meetings are:

for the rest, a laways like this "tunc," especially as it is "Angelus. (Four hands. Very simple.)

Angelus. (Four hands. Very simple.)

Walts from "Faust" (Arranged by want exactly." so well adapted to whistling. For some reason or other nearly everybody, when Garland.) he wants to whistle, starts off on the Soldiers' Chorus from "Faust."



Then the opera also contains some very beautiful melodies of a lyrical nature.

Gounod was born in Paris in 1818 and lived the life of an ardent and sincere musician. Upon graduating from the Paris Conservatoire he received the "Prix de Rome," which is a very high honor and gives the receiver of it an opportunity to go to Italy to study and compose. Then he visited Austria and Germany and while there first heard the compositions of Schumann. Then he returned to Paris, became an organist and wrote a great deal of church music

But in France at that time everyone wanted to compose operas if possible So Gounod also turned his attention to opera and wrote, "Sapho" which was fairly successful. Then came "Faust" which immediately became immensely popular and placed him in the front rank of composers of that time. The story of "Faust' is interesting, the stage colorful and the music very lovely. It has, therefore, continued as a great favorite and is very frequently given by the various opera companies of today.

One of his most beautiful melodies is the song Ave Maria, which he composed to the accompaniment of Bach's C Major Prelude from "The Well Tempered Clavi-

During the Franco-Prussian war Gounod went to live in England. While there he founded the Gounod Choir which gave music? many successful concerts, and wrote the oratorio "Redemption" which was pro- oratorio? duced in England. In this respect he brings 8. When did he die?

Nor all Juniors know many of the works to mind Handel, who also went to live in me start one?" begged Marie. "What do of Charles François Gounod, but he seems England and wrote and produced ora- I have to have for one?"

by Garland.)

Soldiers' Chorus from "Faust." (Arranged by Greenwald.) Funeral March of a Marjonette. Ave Maria, Arranged for violin.



CHARLES GOUNOD

Questions on Little Biographies

1. When and where was Gounod born? What is the Prix de Rome?

4. What is his most successful opera? 5. Do you know the story of Faust? 6. Did Gounod write much church

7. What is the name of his most famous



DEAR JUNIOR:

from the Junior Erupe translated into months, because our piano is out of order: three hours is out of the question. Mus- Florence about 1600. Japanese and posted, with a picture of the but by the time you get this we shall have cles at this age are very tender and might Japanese and posted, with a picture of the composer, on our music bulletin board at a brand new one. I am twelve years old easily be overworked. Then more harm school, thereby creating an interest in the and a freshman in high school. I have than good is done. Very few eleven-year-

From your friend, MISS JENNIE A. PIETERS, Shimonoseki, Japan. DEAR LUNIOR ETHIRE

I am having the "Little Biographies". I have not taken lessons for several year-old student to practice, and certainly composer, on our masse cases and a freshman in high section, thereby creating an interest in the sixes school, thereby creating an interest in the fives as well as in the music of these great leading a six-year of do bo with his of students have the physime as the physime as the physime as well as in the music of these great leading as a six-year of do bo with his of students have the physime as the physime and over France in the Middle Ages who music, for about six months. He is very work. They should be out in the sumroad over France in the Middle Ages

From your friend, MARIAN HERRICK (Age 12), Nebraska.

The Music Scrap Book

(Continued from page 145)

of their pieces and things like that in it. some time later, when she came home and That's what I meant when I suggested a found Marie working away on a pretty Music Scrap Book before."

"That's such a nice idea. Will you help Mother thought).

"First, you'll have to have a book of some kind. A composition book like the Some of his compositions that you can ones you use in school will be fine. Then, for the rest, almost anything about music that interests you will be just what we

Garland.)

Flower Song from "Faust." (Arranged posers I cut out of The ETUDE JUNIOR

nages.' "Fine. Have you a music story book like the one by James Francis Cooke, for instance, so we can find a story of the composer's life to put into our picture hook?

"Why, Daddy got me that book when opened it, even." Marie laughed.
"What!" The poor Brownie was

ond. It's just what we need!" Mother was surprised and delighted, woke Marie up so she could hear too.

music book, and talking to herself (or so



shocked. "Well, get it out this very sec- terest their little daughter was taking in her music; and he was so happy that he

The Mischievous Musical Elf

By Frances Gorman Risser Far back in my piano

There lives a music elf, And he loves to hear me practice, He's lonesome by himself.

When practice has been nicely done The notes ring sweet and clear. know my little music elf Is hiding somewhere near

If I miss practice for a day, The next this music elf Makes all the notes sound "fumbily" And chuckles to himself.

I know that he's just showing me How terribly I'll play Unless I practice as I should And visit him each day!

I play the clarinet in our young people's

thoven, as he is my favorite.

From your friend, Louise Mairs (age 11), Missouri.

DEAR JUNIOR ETUDE:

DEAR JUNIOR ETUDE:

I am eleven years old and have been taking piano lessons nine months. I pracsays I have fine lessons

> From your friend, Edna Nickels (Age 11). Wisconsin.

N. B. Unless one is far beyond the average in talent and ability, two hours a day would seem too much for an elevenshine more. What cannot be accom- singing their own compositions. plished in one hour of good, earnest student is a little older.

DEAD TUNIOR ETUDE :

I have taken piano lessons irregularly band and like it very much. I played at since I was six. I went to a conservatory a recital in October. My teacher is my when I was eight, but the doctor made me 3. In what countries did Gounod live? Aunt. At school we had to tell about slop. Since then my mother has helped some composer; and I told about Bee- me. I hope some day to be able to graduate from the conservatory.

Lois Menard (Age 12), Kentucky.

Answers to Ask Another

1. The piano was invented about the tice two hours a day, and, when school is first part of the eighteenth century. The out, I shall do three hours. My teacher first one was exhibited in 1709, but pianos were not generally used until many years

2. Da capo means "from the begin-



4. The first opera was produced in

practice had better be postponed until the 10. From the Nocturne in Mendels sohn's "Mid-summer Night's Dream."

From your friend

Bird Houses

By RENA I. CARVER

"Well, I guess! Just like building a

I must get busy and build a bigger technic

It was time for bird-house contests and technic you now have are quite sufficient Rajph was much more excited about his for the soldier piece and other little melowren house than about his practicing. His dies you play, but too weak and small teacher asked him whether his wren house for those fine pieces you have heard and would be suitable for martins or tailor- long to play?"

"Oh, no! Indeed not!" and he went on tiny shelter-house for the martin families. "Yes, I see," the teacher replied. "And —and that means more practice!" And

do you not know that the knowledge and he went out smiling.

Her Berry Money By MAY RICE

LITTLE JOYCE, aged ten years, had been ever, to do her regular hour of practice picking strawberries. When it came time that she paid her brothers, Curtis and to Practice her music lesson she was so Preston, each ten cents, to pump the organ slift that she could not "tread" the organ for her, from the money she had carned with the could not "tread" the organ for her, from the money she had carned with the could not "tread" the organ for her, from the money she had carned with the could not be compared to the could not be comp very well. She was so determined, how- picking berries.

JUNIOR ETUDE CONTEST THE JUNIOR ETUDE will award three Office, 1712 Chestnut Street, Philadelphia, pretty prizes each month for the best and Pa., before the tenth of February. Names

JUNIOR ETUDE-Continued

neatest original stories or essays and an- of prize winners and their contributions swers to puzzles.

Subject for story or essay this monthhand corner of paper, and address on upper "Playing Hymns." Must contain not over one hundred and fifty words. Any boy or tribution takes more than one piece of girl under fifteen years of age may compaper do this on each piece. nete whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly, and ALL of the above conditions will not be must be received at the JUNIOR ETUDE considered.

Playing for Father Playing for Father (PRIZE WINNER) (PRIZE WINNER)

When I play for my father I always try My father loves music but has had litto do my best. I sit straight, pay more attention to details, count better and take we have great times singing and playing more interest. My father is quite musical, together. Sometimes my sister sings with He sings, plays, enjoys music of all kinds, us and I sing alto. We usually wind up especially opera. He often tells me the our Saturday evening "concerts" with stories of the operas. He took me to an some old favorites. Many times I still opera in the big opera house in Paris once. look up from my daily practice on the He also tells me about the great musicians: piano to find that my father is standing how Beethoven's father made him prac- behind me. Or sometimes, when reading tice; how Paganini, when a boy, equalled the paper, he will unconsciously improvise his father's skill; how Mendelssohn's a bass to the melody I am playing. At father permitted him to lead an orchestra other times he will bring out some old of young people in his home. Playing for tunes he sang when a boy for me to play. father is a help to all young musicians and It is my father who gives me this chance is a pleasure to both performer and listener. at something he missed. I love to play for ELIZABETH H. OLIVER, him and do not consider it a duty.

ELIZABETH SMITH, (Age 14), Minn

Playing for Father HONORABLE MENTION FOR ESSAYS (PRIZE WINNER) One day as I sat at the piano my father

(Age 12), Penna.

AGNES SOHOVICK.

not refuse him. So as I began to play I

made a mistake. It was soon corrected,

but before I had finished I had made

many mistakes. I could feel my face get-

ting red, and I was terribly ashamed of

myself, and I knew what my father was

thinking of me. That day I learned that

Answer to November Puzzle

PRIZE WINNERS FOR NOVEMBER

PUZZLE

Virginia Dodge (Age 10), Maryland.

HONORABLE MENTION FOR

NOVEMBER PUZZLES

Pauline Oliverius, Virginia Erdman, Dora Goodkin, Filorence Halesten Erdman, Gra-Goodkin, Filorence Halesten Erdman, Mary Margaret (Leneas, Helen Covert, Dorothy Barvett, Robert Marphy, Jame Prob., Shirley Barvett, Robert Marphy, Jame Prob., Shirley Durrhaugh, Eliabeth Carr, Bevelly Buchere, Betty Jane Auer, Constance Fulco, Bernice Laughorne, Calentan, Marie E. Wilkey, Mar-garet Barrett, Dorothy Murphy, Lols Mus-grave, Florence Fenstein, Cantonia Hull.

FIONGRABLE MENTION FUR LESSAYS

Florence Haleschak, Elizabeth Ralieg,
Mary Louise Beaty, Mary Seneraik, Mary C.
Monaghan, Louise M. Recever, Ewlyn Leobetter, Beverly Buchter, Edit, Mary C.
Holley Berner, Berner, Berner, Berner,
Hall, Jewell Murhab, Rohert Murphy, Virginia Les Billey, Doer
Goodkin, Margaret Mary Clemens, Dorothy
Barrett, Marfe Wilkey, Caroline McGeMirlam William, Heien Degarder,
Martins, George Johnson, Harriette Hanson. asked me to play a march for him. Of course I was glad to play for him, but I could not play my march well because I never liked it and never practiced it. Father always liked marches and I could

Vertical Puzzle

By MIRIAM GOLD 1. The second letter of the country that

I should practice the pieces I liked and 2. The second letter in the name of the the pieces I did not like, and I have been composer of "Traviata."

doing that. I hope that every one who 3. The third letter in the name of the takes piano lessons will learn that little greatest polyphonic composer.

4. The fifth letter in the name of an (Age 12), Ohio. opera by Wagner.

5. The third letter in the name of an opera composed by Paderewski.

6. The fifth letter of an instrument of four strings. 7. The third letter in the name of the

greatest American composer. The above seven letters, reading down

will give a word meaning the mechanical part of musical performance.

Charles Morgan (Age 14), Illinois. Caroline McGee (Age 13), South Caro-DEAR JUNIOR ETUDE: I am ten years old and hope to be a

developed oratorio.

musician some day. I gave a recital when I was six and played twelve pieces; one of them was Beethoven's Minuet. This spring my sister and I will give a recital I am learning a Mozart concerto. I play violin in our school orchestra and play cornet in one of Daddy's bands. I have made up a lot of piano pieces but can not write them down. Mother says some day I shall study harmony. I am making a

music scrap book. From your friend, MARTHA JORDAN (Age 10),



THE ETUDE

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MATHILDE BILBRO

they sang to me

Chairmaster's Guide

(a) in front of anthems indicates they are of moderate difficulty, while (b) anthems are easier one

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S E V E N T H	PRELUDE Organ: Souveile Romerlight Plane: Momtain Dwn Anders Te Bream in Medical Belle Market School Organ: Market OFERFORY Force OFERFORY OFFORD OFERFORY OFFORD OF	PRELIDE Frama A Sea to the State. Kinder Plano: The Fountian. Gordon R. Nerin Magnificat and Nunc Dimitis No. 3, in Felat State (2) Heaven is Our Home. Campbell (3) Tey that Traut in the Low Gillette OFFERTORY Alone with Jesus Forman (3, solo) Forman Crass Triumphal March. C. C. White Plano: Triumphal March. C. C. White White Charles of the Company of the
FOURTEENTH	PRELIUDE Organi: Earchile Ponce Kohlmann Plano: Romance in Adnt Mansky-Korsakoff ANTHEMS (a) Hadd Net Thomase, O Ged (b) Seek Ye the Lord Plagter Organic Company Company Love Divine Obed Organic Sanstana James H. Rogers Plano: An Matha (o. Gedera)	PRELUDE Organ: Lallsky Marks Planci: Longing Anitrate ANTHEMS (a) All Through the Day Thy Love (b) Prink the Sparred University The Wondrous (Tr. solo) Roberts (Tr. solo) Roberts Organ: Cathedral Sindows Lemar Ranci: Patronia Reversit Mortison
T W E N T Y F I R S T	PRELIDE Grant: Cannes in Adat Shepard Funo: Cavatan in Adat Shepard Funo: Cavatan in Adat	PRELUDE Toman: A Song of the Night, Shoppard Planoi: Romance
T W E N T Y E I G H T H	PRELIDE Reverie, (The Jany, Denan), McCollin (Violin, with Organ or Phano) ATTHEMS (a) Thy Life Was Given for Me Berwald (b) Father, Heav the Prayer We OFFERTORY Search & Godge, Neidlinger POSTLUDE Grans. Reval Partner Fland: — Market Fland: — Parker	PRELUDE Organ: Pichia Communication of Piano: Adhglo in B minor. Mendel sushin Piano: Adhglo in B minor. Menart Market Ma

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By EDGAR ALDEN BARRELL



Puny Willow Walts, by Pauline B. Story.

The left hand part of this high-cond belief, and in the Scrondo, notes like dealing walts is so very easy loss tended belief. We think you will saye, when the control of a piece of me the control of the co Courante, by Helen L. Cramm.



Courant, by Helen L Crumm.

This is a lively dance that you are bound to like the third of the t

LETTERS FROM ETUDE FRIENDS

L'Angelus, by Charles Counod.

Christmas—And on "Etude"

To Thu Brrune:
Thank you very much for your kind better
—also for the back numbers of The Structure
—also for the back numbers o

Think It Over!

Think It Over!

To The Evens a pupil when hands and arms were the property of the property of

ing her study plano. Max Sonix

Taking Up Music at Sixty

To The Struces:
The state convention of the Grand Army of
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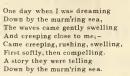
SEE PAGE 86 OF THIS ISSUE

- 1. Johann Sebastian Bach.
- 2. E-sharp.
 3. Accent is greater stress on
- some tones than on others. Reorganized from an earlier Philharmonic Society found-ed in 1820, the present one
- gave its first concert in the Apollo Rooms of New York City, December 7, 1842. 5. Adelina Patti.
- . C-sharp minor.
- 7. Gioacchino Rossini.
- From Schumann's Träumerei.
 "Flora; or Hob in the Well," a ballad opera, was given at the Courtroom, Charleston, South Carolina, on February
- 10. In 1838, at Boston, by Lowell

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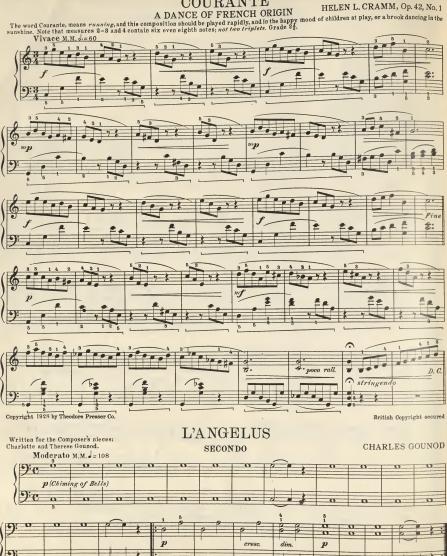


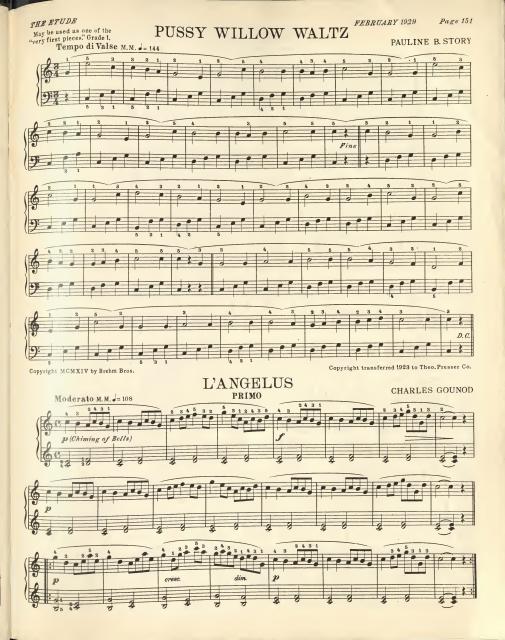




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COURANTE





PLAYTIME For Rhythmic Orchestra

A. LOUIS SCARMOLIN

Tempo di marcia Triangle Cymbals Drum Tempo di marcia

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Direct Method for Scales and Arpeggios

By I. S. PARKS

your first five scales, C, G, D, A, E, on hand and left."

the fourth finger on B and then on F. black key group on the black key next the first interval big and the second small the fourth mager on B and time on B. black key group on the black key next the After doing this several times she saw it to the upper white key (E in this scale); is called major. A triad with two big did not come out even when the fourth and the fourth finger came on F. So at last she said, group on the black key next to the upper with the upper with the same way she found the white key (B in this scale). The scales ond one big is called minor. A triad with two big many that the same way she found the white key (B in this scale). The scales ond one big is called minor. A triad with two big many that the same way she found the white key (B in this scale). The scales ond one big is called minor. A triad with two big many that the same way she found the white key (B in this scale). The scales on do not big is called minor. A triad with two big many that the scale of the same way she found the white key (B in this scale). The scales on do not big is called minor. A triad with two big many that the scale of the same way she found the white key (B in this scale). The scales on do not big is called minor. A triad with two big many that the scale of t

rately and slowly four times, the right then skip a letter (D) and name the next every scale;

A CEPTAIN LADY went to a well-known hand on B and the left hand on D." letter after (E). Do this with another teacher complaining that she was prac. When she had finished, he said, "Now, set of letters (E-G). Do these look the teacher complaining two hours a day on scales and ar- taking the starting key for the C scale, same distance apart on the keyboard?" peggios but could not get correct fingering. where does B (the fourth finger note) The lady shook her head, No, and peggros but clearly show her head, 110, and the said, "Madam, give me a few minutes." come, in relation to C? Isn't it a minor pointed out that C and E have two black I can show you how to master these second down? And D is a major second keys and one white between while E and His first question was, "With up. Now you have the secret of using the G have one black key and one white befourth finger in these five scales, right tween them.

"With regard to arpeggios," he went on, called diminished.

your first five scales, C, G, D, A, E, on tourn inger in these five scales, right tween them. "Very well," her professor continued, what notes does the fourth finger orne into use?"

She said, "Wait until I play them."

She said, "Wait until I play them."

Then she began on the C scale and tried

"Easy! B has two white keys, B and mall. Now consider the triad C, E, G.

"Easy! B has two white keys, B and mall. Now consider the triad C, E, C & E is light. E-C is small. A triad with

D? With regard to argeggios, he went on The teacher said, "Play each hand sepa-"Take a note name (C, for instance) and "Here is my fingering for argeggios in and argeggios without hesitation over a "Here is my fingering for argeggios in and argeggios without hesitation over a street minimised."

R. H. 1-2-3-1-2-3-5 L. H. 5-4-2-1-4-2-1

"Here is the fingering for arpeggios played in succession: R. H. 1-3-5-1-2-5-1-3-5

C-E-G-E-G-C-G-C-E 5-3-1-5-3-1-5-2-1

"With regard to the Dominant Seventh let us begin on C (the dominant of F). C-E is big: E-G is small; G-B flat is small. To form the diminished seventh all big intervals are made small, the ones that are already small being left so."

so will the fingers skim through the scales

Accompanying Singers

By LESLIE E. DUNKIN

In accompanying singers there is a distogic the singer an opportunity to get
titled art that not all musicions understand his bearings before beginning. This per
companie, which we companie to the processing of the processing to perfection as an accompanist. A few ume.

the singer will be sure to get his tones. directs the attention of the listeners to the show how he wants to sing and what ex-singer on the right track without the pub-This will be followed by a brief prelude singing.

to perfection as an accompanist. A few unc. As soon as it is time for the singing to should be rottowed. In a accompanist helps to be remembered will change the effect of the playing.

The playing t

IN ACCOMPANYING singers there is a disinto the singing. The accompanist should help them to do this. Those parts of the mg, remembering that the people are more ist. A previous practice is necessary to interested in the singing than in the ac-do this well. At this practice the musician song which are difficult to catch should be strike the opening chord distinctly so that companiment should give the singer an opportunity to played a little louder in order to get the pression he would like to give to the piece. lic noticing the difference.

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(Continued on page 156)

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(Continued from page 79)

(Continued from page 19)
THE RUSSIAN THEATER is heing abandoned by the very men who have made it one of the
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